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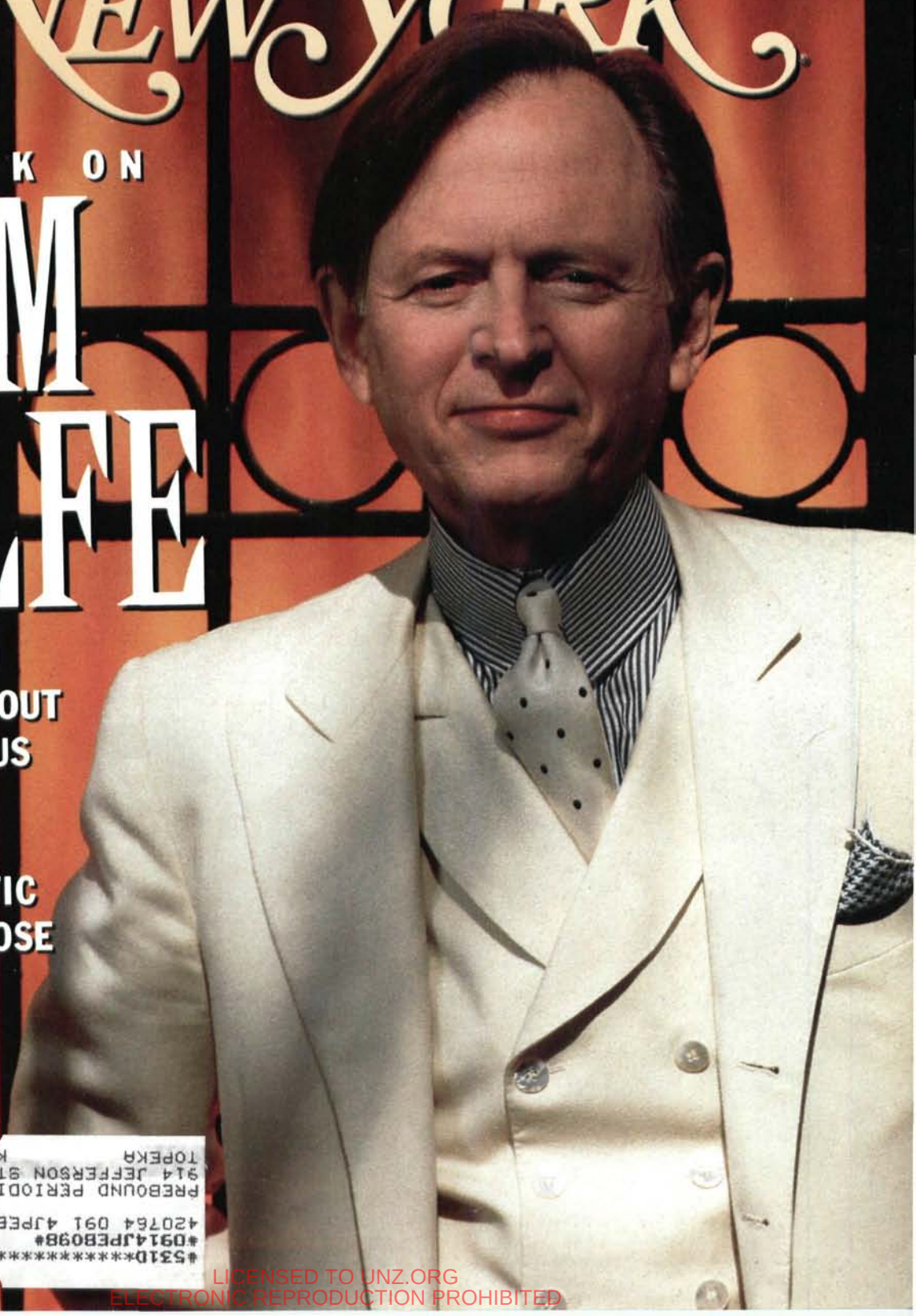
WILL THE SON RISE ALSO? BY JEANIE KASINDORF

NEW YORK

THE BOOK ON

TOM WOLFE

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JOHN TAYLOR ABOUT
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NEW SOCIETY—
AND THE SEMIOTIC
MESSAGE OF THOSE
WHITE SUITS



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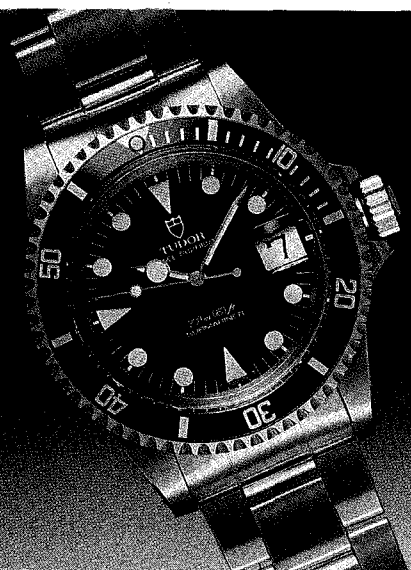


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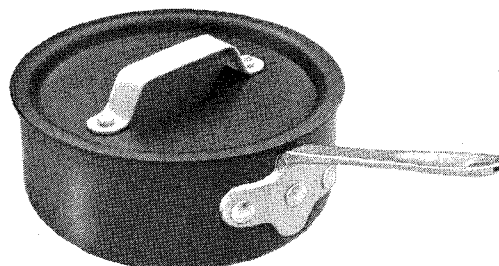
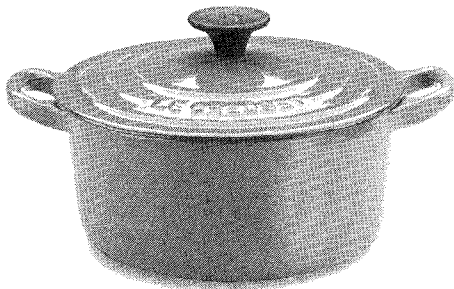
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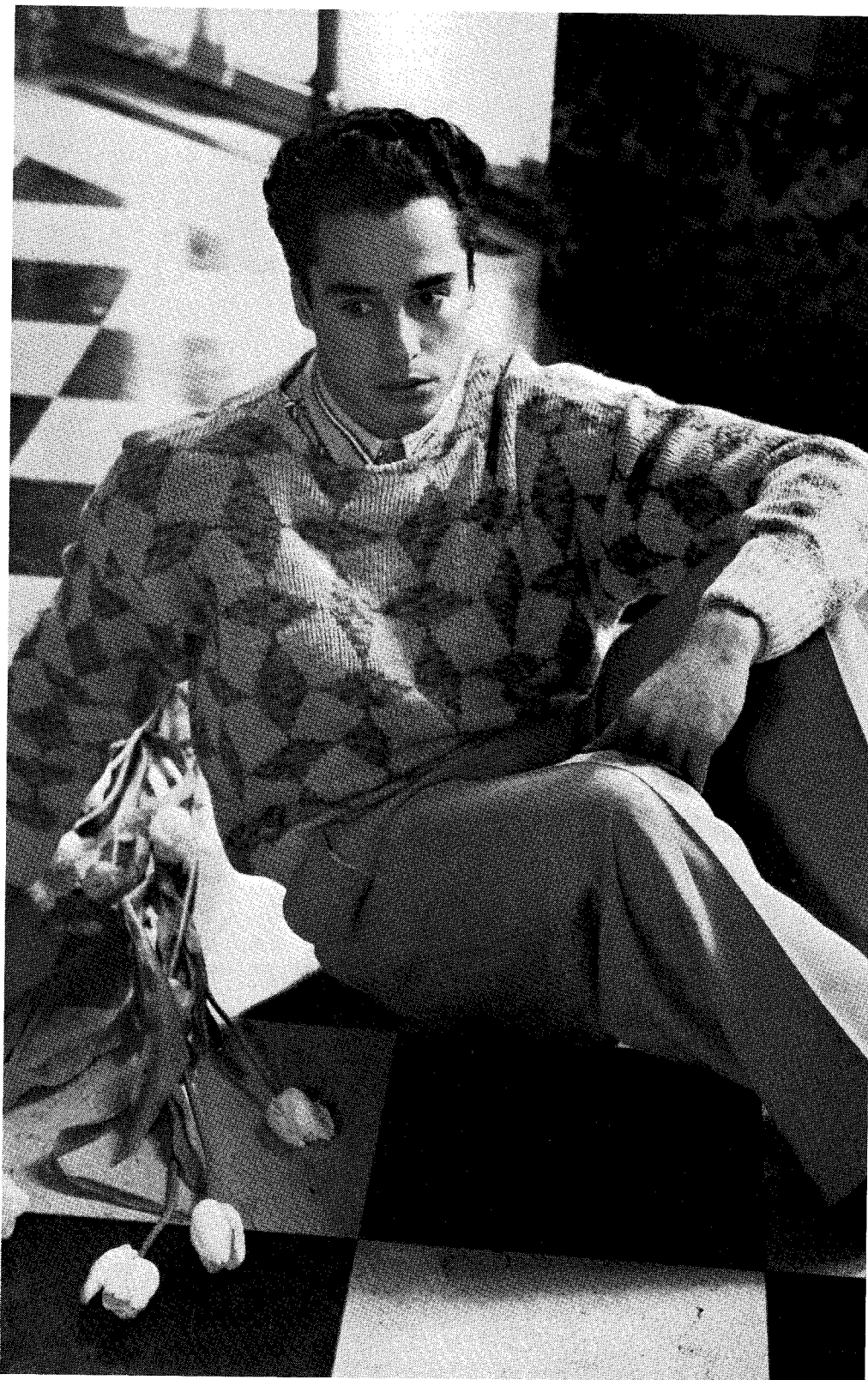
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BY JEANIE KASINDORF

Political insiders know Andrew Cuomo as the governor's son and adviser; the force behind *HELP*, the not-for-profit corporation that builds temporary housing for the homeless; and a possible congressional candidate. But they also have questions about him—what Cuomo, 30, calls “the unconnected dots”: a Florida lawsuit over a bank merger; stories that he has used his relationship with his father to get legal clients. Now Cuomo is fighting his first political battle for himself, trying to bring *HELP* to Westchester. And when it's over, he hopes, there'll be no more unconnected dots.



46 The Book on Tom Wolfe

BY JOHN TAYLOR



Tom Wolfe's *Bonfire of the Vanities* has been lodged at the top of the *New York Times* best-seller list for the past eight weeks. But more important, the novel has lodged itself in the collective imagination, perfectly capturing the spirit of our age, with all its excesses and contradictions—a Rosetta stone for the eighties. Over lunch, John Taylor talked to Wolfe, now 57, about status in New York, *New Society*, the writing and rewriting of *Bonfire*, and, of course, his suits.

60 The Birdman of West 82nd Street

BY PATRICIA MORRISROE

At 63, Phil Caidin, who lives on the West Side, doesn't have close friends or a job—unless you count rescuing parrots with gangrene or poodles with psychological problems. Over the past 33 years, Caidin has saved 82 birds, 70 cats, twenty dogs, and a gerbil. “I don't think he cares much for people,” says one veterinarian, “but he would die for an animal.”

64 Men's Fashion: Making a Difference

BY WENDY GOODMAN

Fashion is not the first thing on Harold Freeman's mind: He's director of surgery at Harlem Hospital. But while doing good, Freeman and the eight other men featured here also manage to look good.

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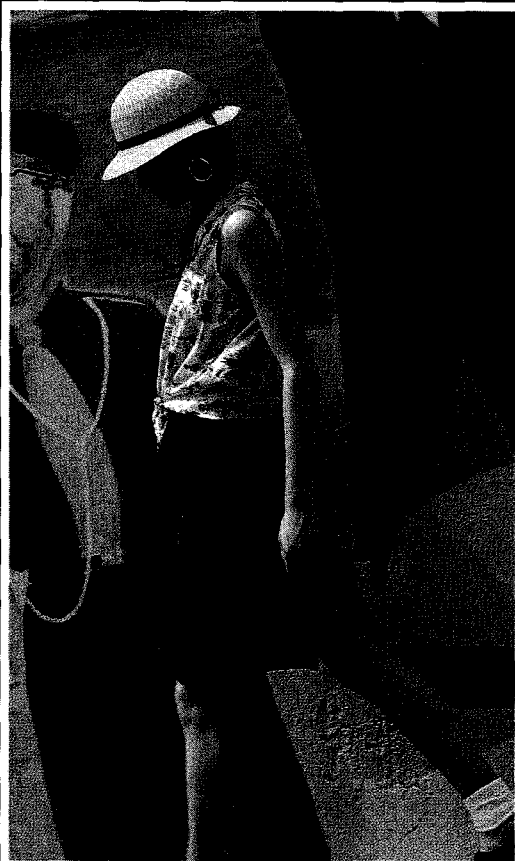


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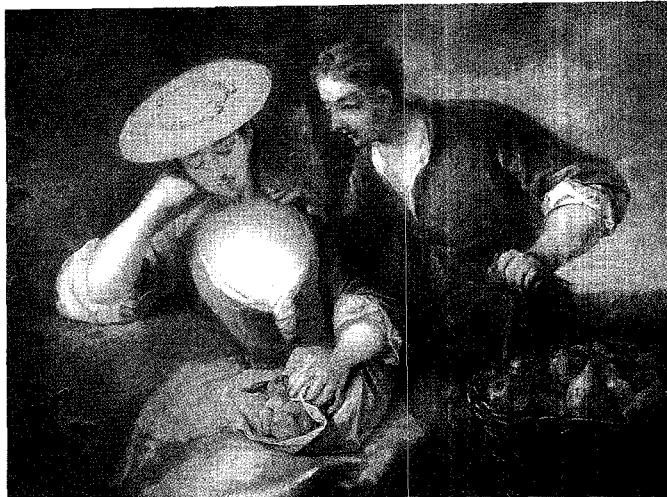


BRADEN DANNER, ACTOR

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LETTERS

Days of Our Lives

THE DAY AFTER THE PREMIERE OF *thirtysomething* ["All in the Family," by Phoebe Hoban, February 29], I called my 27-year-old daughter to tell her how much I liked the show. "But you hate yuppies!" she said. "It's because of remarks like that," I told her. "You yuppies think you invented mixed marriages, new parenthood, business anxiety, single friends, and all the other stuff of which life is made."

Thirtysomething is about the mundane, but it is clever and literate too.

Barbara-Lee Silverman
Media, Pa.

AND I THOUGHT IT WAS JUST ME! I'M 30-something, Christian, and married to a Jewish man who resembles Michael Steadman. I'm also going through a painful divorce. *Thirtysomething* tortures me and makes me cry. The episodes about the breakup of a marriage and the visit to a counselor were so sad, I couldn't watch them to the end. I only hope my husband watches the show. Agonizing as it may be, *thirtysomething* is a brilliantly conceived, funny slice of life and a constant test of my ability to stand pain.

Name withheld
North Jersey, N.J.

AS A 30-SOMETHING MEMBER OF A GROUP that is vastly underrepresented on television, I thank the producers of *thirtysomething* for having two leading characters with red hair. Not since Howdy Doody and Clarabell have two redheads shared a TV screen.

Myla Bookbinder-Barrett
Scarborough, N.Y.

I'M 34, AND I'M SICK AND TIRED OF HOLLYWOOD telling me what my life is like. *Thirtysomething* is ridiculous, shallow, embarrassing, and inane. It's for couch potatoes who are too lazy to pick up the remote control and change the channel after *Moonlighting*.

Karen Benedetto
Manhattan

I DON'T THINK IT WOULD BE POSSIBLE to choose a less interesting show to write a feature on than *thirtysomething*. It's not that the characters' whining drives me crazy. I just have a hard time sympathizing with a leading man who comes home

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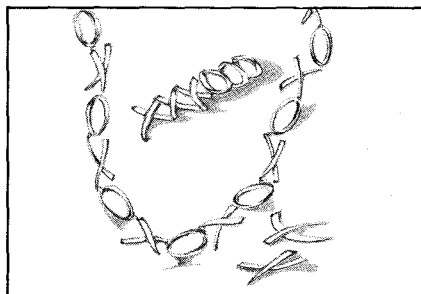
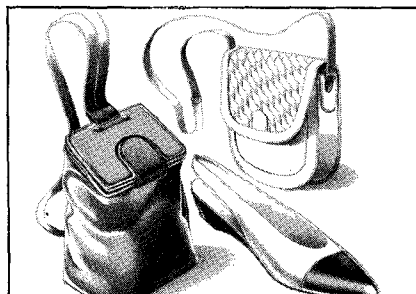
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to a gorgeous wife, a cozy, \$300,000 home, and an angelic child, yet still seems to have such terrible angst. What is the drama in this? The only character with any redeeming characteristics is the one played by Melanie Mayron, and she the least "successful" of the bunch. I top it off, Phoebe Hoban cites Tom Hanks as a fan. But I suppose he should recognize mediocrity when he sees it. After all, he's the man who brought the world Coca-Cola clothing.

Harry J. Althaus
Chicago, IL

WHEN BEAVER CLEAVER GOT HIS HEAD stuck in the school-yard fence, squirmed and experienced a sort of situational anxiety. Twenty-five years later, *thirtysomething* has the same effect.

Ed Winnick
Manhattan

Notes From Underground

BRAVO TO BERNICE KANNER FOR HER daring odyssey into the underground ["Subway Tales," February 29]. After reading her fascinating introduction to the rites of the subway, I was actually inspired to go and see what it's all about.

Too bad Kanner then had to tell us all those gruesome stories. They drove me right back to my cab company.

Madeline Katz
Manhattan

I WAS BEGINNING TO WONDER IF I WAS the only person who appreciates the subway. For me, it is the quickest and most economical mode of transportation in the city. It is also often a source of amusement, as revealed in many of Kanner's tales. Thanks for a positive piece.

Michael Vanderheyden
Weehawken, N.J.

I WANT TO THANK BERNICE KANNER FOR highlighting some of the ways in which sighted people interact with the blind and visually impaired.

The description of her encounter with a blind woman raises many of the questions often posed to Lighthouse staff and to people with severe vision disabilities. Many worry that, when riding the bus or the subway, blind people will get lost, fall off a subway platform, or fail to locate a door and miss their stop. For blind people who receive orientation and mobility training, there is only a small chance that any of these problems will arise.

We were also particularly pleased that Kanner asked the woman, "What do you see?" Most people equate blindness with total darkness, but this is not the case. More than 80 percent of those served by the Lighthouse have some measure of sight.

The confusion surrounding blindness is often heightened by a lack of under-

tanding about how blind persons perform everyday tasks. For example, it is not uncommon for blind people to be topped and complimented on their appearance, as if it were surprising that they could coordinate clothes, apply makeup, or style their hair. Sighted people are often amazed at how tasks that presumably depend on vision can be performed by those who are blind.

Barbara Silverstone
Executive director
The Lighthouse
Manhattan

'SUBWAY TALES' DETAILED SOME OF the more interesting subway experiences. Unfortunately, riders usually have to endure traveling in decrepit, noisy cattle cars and "express" trains that move like snails.

Bernice Kanner almost had me convinced that there is some light at the end of the tunnel.

Douglas H. Daniels
Queens

Taking a Stance

GRACE PALEY'S ANNOUNCEMENT THAT A group of Jewish writers and artists "have been meeting to organize a protest against Israel's treatment of Palestinians" ["Intelligencer: Jewish Artists Chastise Israel," by Peg Tyre and Jeanette Walls, February 29] comes as a surprise to those of us who are familiar with the writings of Arthur Miller, Susan Sontag, et al. To my knowledge, this is the first time that any of these writers has ever taken an interest in that beleaguered country.

Also, the label "Jewish writer" must be somewhat of a novelty to authors who had previously rejected this identification. How sad that they finally remember their heritage, only to turn it against their own people in order to demonstrate their moral superiority.

Susan Faulkner
Queens

A Satisfied Customer

I WISH TO TAKE ISSUE WITH THE comments on Ralph Lauren in "Bespeaking of Suits" [by Linda Dyett, February 15]. Your experts missed the point when they called the workmanship on Lauren's suits "poor to middling" and the fabrics "not top grade." These statements may be true, but they ignore the superb taste and color coordination that characterize this line of clothing. The fabric of a sport jacket I purchased recently was so richly beautiful, it brought to mind a tapestry. I have seen few swatches from custom tailors to equal this. The custom suit you pictured was of a dreary color, best described as doorman-uniform gray.

Stephen Stempler
Ossining, N.Y.

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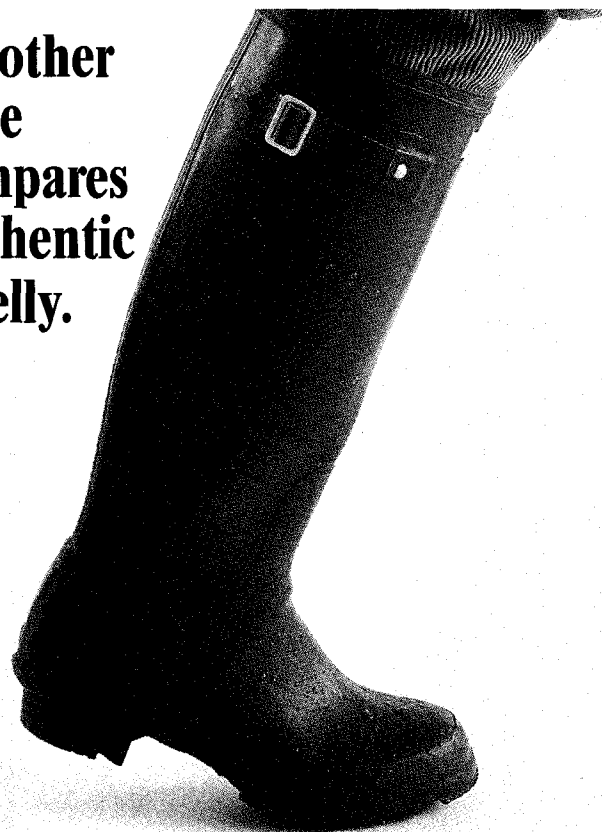
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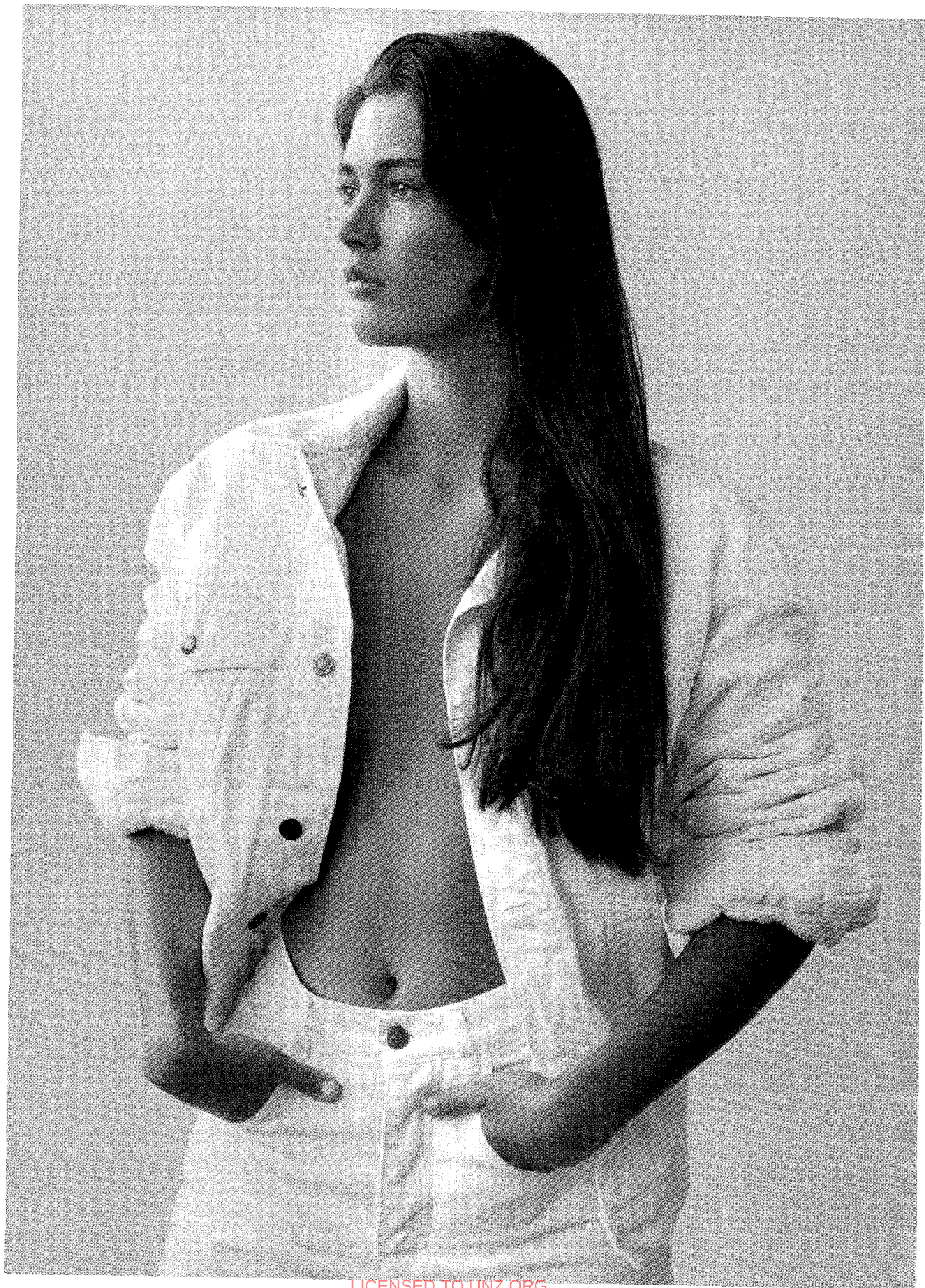


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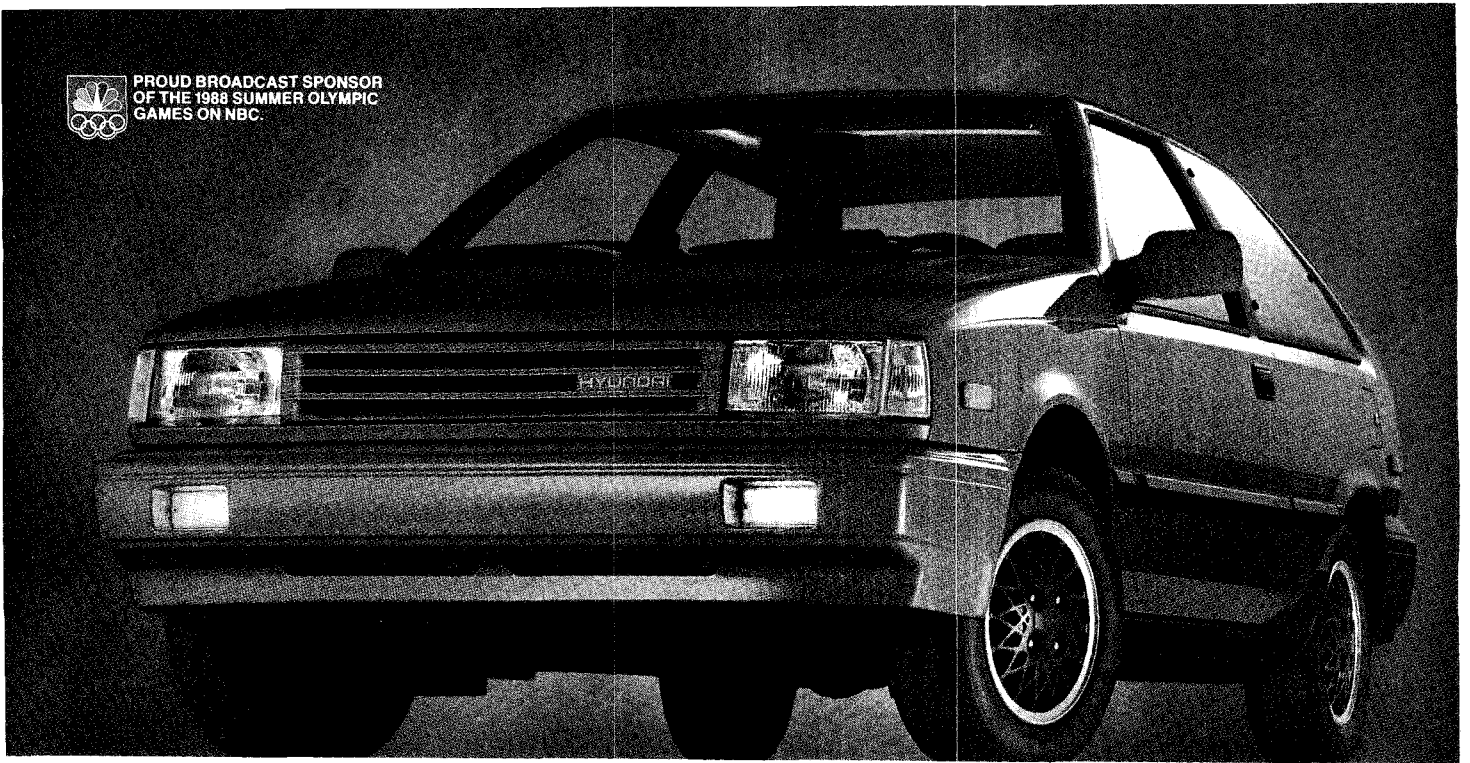


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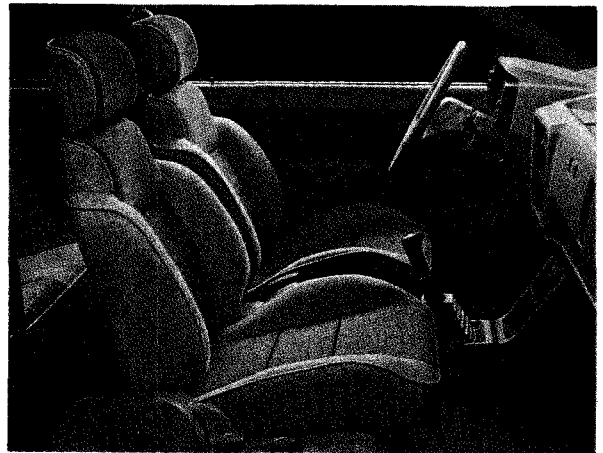
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INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

BUILDING BLOCKS...TV TURNOFF...LOVING TALE...HUNTING HEADS...TIMES NEWS

PENN STATION PROJECT DERAILED?

A top real-estate source says that the \$1.2-billion office-and-entertainment complex that Gulf & Western and Olympia & York were planning to build on the West Side has been put on hold.

The massive project would have contained hotels and 4.5 million square feet of office space, requiring the renovation of Pennsylvania Station and the relocation of the Madison Square Garden arena. The source says that Manhattan's softening commercial real-estate market has caused Olympia & York to rethink the project.

An Olympia & York spokesman denied the story: "O&Y and Gulf & Western are meeting weekly with the city to move the project forward."

WPIX TECHNICIANS FAIL AIDS TEST

Technicians at WPIX have refused to allow a singer with AIDS to perform in the station's studio. Mike Callen,

POST MAN STARTING TO RECRUIT

Peter Kalikow is rushing to put his imprint on the New York *Post*. The paper's new publisher, Peter Price, is trying to hire editors and reporters from the New York *Times*, *Daily News*, and *Newsday*.

Price didn't return calls, but a top *Post* source says, "After the talent drain of the last six months, the new management is ready to hire across the board. They might even look outside the city, because they say they'd rather have enthusiasm than staffers who are familiar with the turf."

who appeared in WPIX's special *AIDS Lifeline*, says the show's producers had his performance pre-taped at home "because the cameramen were afraid of catching the disease."

Callen says he didn't know until the night of the show why his act was pre-taped. "I went to the party held before the show," says Callen, "and when the other entertainers left the party to give their live performances, the producers confessed that the technicians had requested that I not be allowed on the set. WPIX should educate its own staff as well as its audience."

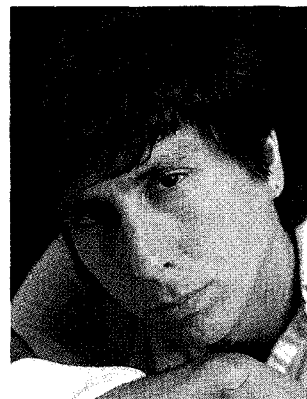
A WPIX spokesman confirmed the story: "It's a difficult situation. Our staff is no more sophisticated than the rest of the population."

CRAIG CLAIBORNE PACKS HIS WHISK

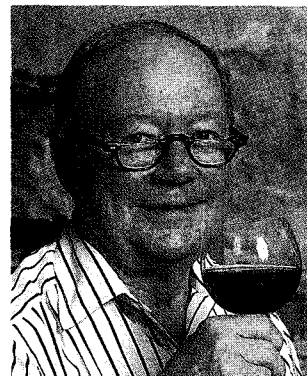
The venerable food writer Craig Claiborne is leaving the *Times* in April. Nearly 2 years ago, former *Times Magazine* editor Ed Klein assigned other writers to work on the "Food" column, which Claiborne had written for 27 years. Since then, Claiborne, a 32-year veteran of the paper, has contributed only sporadically to the *Times*. "I'm going to finish my twenty-third book. It's about table manners and settings," says Claiborne. "Then I am going to sit back, forget about deadlines, and relax." ... Executive editor Max Frankel is fed up with reporters' taking on outside projects. Three weeks ago, after Frankel found out that business reporter Sonny Kleinfield was co-writing Lee Iacocca's new book, he posted a memo complaining that he could no longer assign Kleinfield to cover the auto industry, and warned other reporters about potential conflicts of interest. Two weeks ago, the *Wall Street Journal* tweaked the *Times* for allowing a reporter to cover Macy's while writing a book about the department store. Editors then passed out the *Journal* story with a memo asking reporters to submit a list of outside projects, books, magazine arti-



PETER PRICE



MIKE CALLEN



CRAIG CLAIBORNE

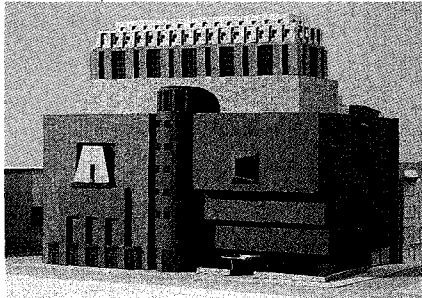
ABE'S EX-FLAME WRITING *ROMAN À CLEF*

Actress Katharine Balfour, who had a long-term affair with former New York *Times* executive editor Abe Rosenthal, is writing her "fictionalized memoirs."

The book, tentatively called *Bewitched, Bothered and Bewildered*, is the story of a dancer who has a twenty-year affair with a married, temperamental, egotistic editor. Balfour, who has completed more than 200 pages of the manuscript, says the book will chronicle the editor's rise to power and his efforts to be accepted by New York society. Balfour is shopping the manuscript to New York publishers.

"The book is about how a dancer named Irene passionately loves an editor called Bill. She loves him too much and sacrifices her career for him, but he ultimately dumps her for another woman," says Balfour. "It's about my life, but I've changed the identities of the characters and left out certain details so no one will get hurt."

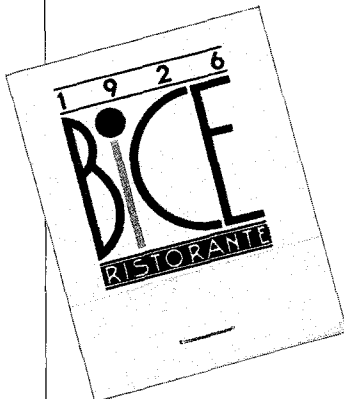
ARCHITECTURAL RECORD...BLACK-AND-WHITE TV...BORK'S BOOK...EXXON'S SOUR NOTE



A WHITNEY MODEL



ROBERT BORK



BICE MATCHBOOK

cles, and affiliations. "Assigning stories has become a mine field," says a source. "Frankel has made it clear he wants to put a lid on it."

GRAVES UNHINGES THE WHITNEY

Architect Michael Graves is trying to come up with a third version of the controversial Whitney Museum expansion plan. A source familiar with Graves's project says the architect has decided to drop the cylindrical hinge that joined the proposed addition with the landmark Marcel Breuer building. The source says that Graves may also alter the façade of the extension along Madison Avenue "for emphasis." The museum has been trying to get approval for its expansion design since May 1985.

Graves didn't return calls. A spokesman for the Whitney would say only, "Graves has shown concepts and ideas to the director, but the third version of the expansion plan is still evolving."

PILOT TO FEATURE INTERRACIAL COUPLE

The producer of *Charlie's Angels* and *Dynasty*, Aaron Spelling, is about to start filming *The Loner*, a new pilot for ABC that will feature television's first leading interracial couple, says a source.

The Loner is about a white detective who is romantically involved with a black undercover cop. The male lead will be played by John Terry, who was Lieutenant Lockhart in Stanley Kubrick's *Full Metal Jacket*.

Writer-producer Larry Gross, who co-wrote *48 Hrs.*, would say only that a

PUBLISHING NOTES FROM ALL OVER

Judge Robert Bork is about to sign a contract with Free Press/Macmillan to write a book about his thwarted appointment to the Supreme Court, says a publishing source. The book will deal with his confirmation hearings and their implications for future nominees. The book will be published in early 1989. Bork couldn't be reached, and his lawyer, Robert Barnett, declined to comment on the story. . . . New York Times financial reporter James Sterngold has just signed a deal with Doubleday (page 13) to write a book on the fall of E. F. Hutton. An industry source says Sterngold got \$200,000 for the book, which is scheduled for fall 1989. Sterngold, who wouldn't confirm the amount, says the book "will deal mostly with the years between Hutton's 1985 check-kiting scandal and the company's recent takeover by Shearson."

black actress was being considered for the female lead: "Beyond that, I can't say."

"Having TV's first leading interracial couple is one of the big hooks of the show," says the source, "but they're keeping it under wraps for now."

N.Y. PHILHARMONIC RUNNING ON EMPTY

Exxon has decided to stop funding the New York Philharmonic. The corporate giant, which for twelve years has been underwriting the Philharmonic's Free Parks Concerts and its weekly radio show, contributed more than \$1.3 million to the orchestra last year.

Exxon handed out about \$40 million last year but "was forced to cut back its budget for all contributions" because of market conditions, according to Exxon spokeswoman Juliet McGhie.

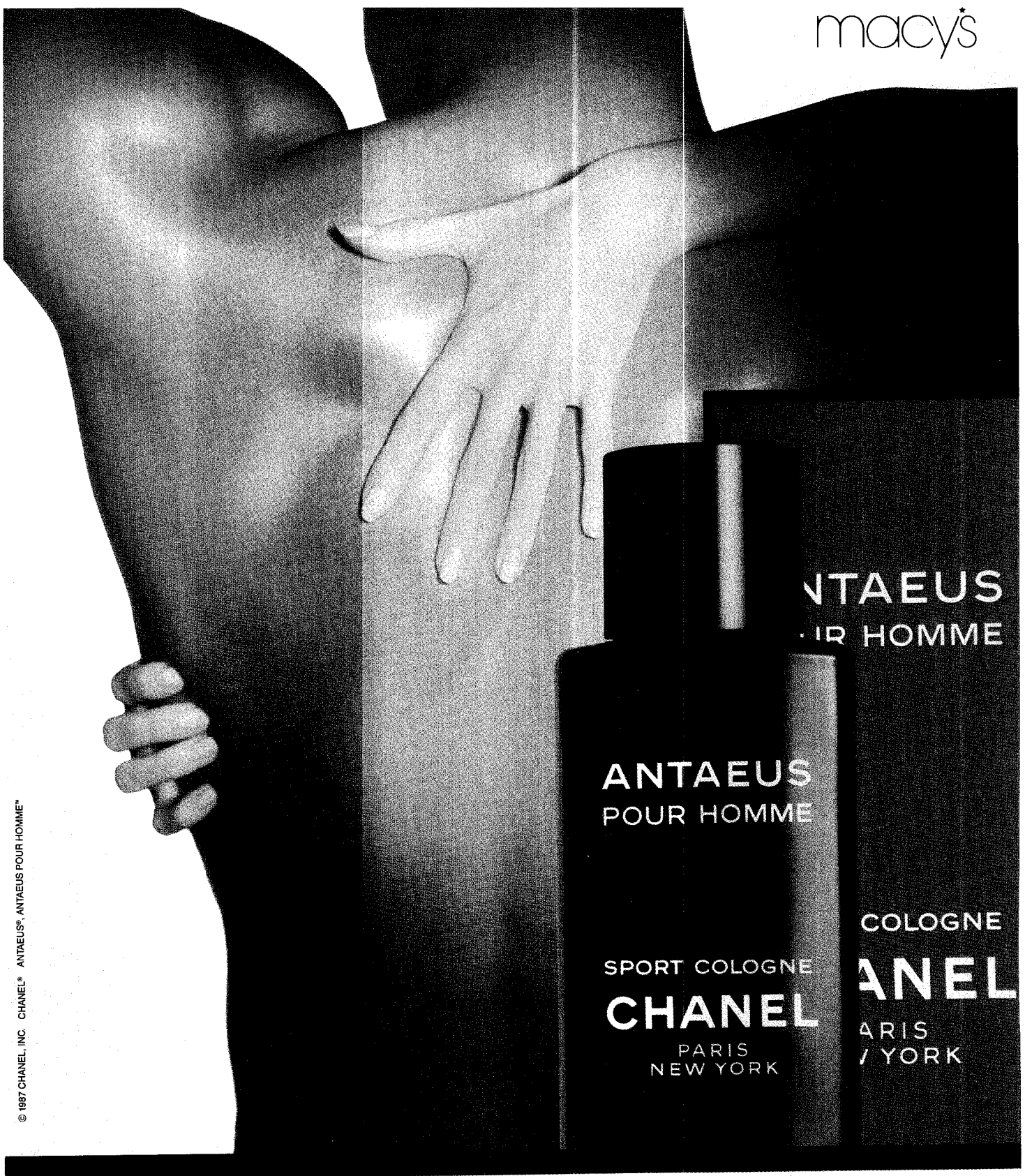
"We're looking for a corporate sponsor, and we're stepping up telephone solicitations," says a Philharmonic spokesman. "But we haven't made up for the lost Exxon money. We'll have the summer concert series somehow this year. But we don't know what will happen after that, or how long the radio series will continue."

RESTAURANT ROUNDUP

The owner of the hot Italian restaurant Bice wants to open a new restaurant in Chicago. Roberto Ruggeri is already trying to duplicate his success in Los Angeles, where he is about to open a Bice in Beverly Hills. Ruggeri says he has also been talking to the new Golden Nugget casino about opening a Bice in Las Vegas. "We don't want to be a chain like McDonald's," he says, "but it's a family business, and I have a big family. I'd like to have five or six Bices around the country." . . . Pino Luongo, the co-owner of Il Cantinori, is opening a restaurant in Wainscott, in the Hamptons. The restaurant, Sapore di Mare, will be open from May through November. Located on the edge of Georgica Pond, Sapore will serve simple pastas, salads, and Mediterranean seafood dishes. . . . Restaurateur Alan Stillman, co-owner of Smith & Wollensky, the Post House, and Manhattan Ocean Club, is negotiating to buy the old Sea Fare of the Aegean, on 56th Street near Sixth Avenue. If the deal goes through, Stillman says, he plans to open a 285-seat French brasserie.

macy's

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DEALING WITH JESSE



SPELLBINDER: *There is a new electricity in Jackson's audiences.*

WHEN THE SHOWDOWN COMES

IT WAS JUST PAST MIDNIGHT OF SUPER Tuesday when Ted Koppel got down to cases about Jesse Jackson. He asked Bruce Babbitt on *Nightline*: "Governor, at what point do we have to start thinking of Reverend Jackson as a *serious* candidate for president of the United States?"

"I think," Babbitt replied, without hesitation, "he's a serious candidate right now."

That's probably stretching it a bit, but it's clear that Jackson crossed another threshold last week with his strong showing throughout the South. The question is no longer *whether* the Democratic nominee will have to deal with Jesse, but *how*? Even if one of his competitors manages to catch fire and win the nomination before the party convention in July—and Michael Dukakis is probably the only Democrat with even a vague chance to do that—Jackson's stature will demand that any prospective nominee pay a call on the reverend and come to some sort of understanding. But what sort of understanding? How do you deal with Jesse Jackson in 1988?

"You don't," says Bob Beckel, who should know. He was Walter Mondale's campaign manager and had, by most reports, a frustrating time negotiating with Jesse in 1984 (a prime-time convention speech and the use of a plane for campaigning in the fall are said to have been part of Jackson's price for staying on the reservation). "That's Rule No. 1. Anyone who thinks he can walk into the meeting and simply cut a deal—well, it's more

complicated now. Jesse wants more than a 'deal.' First thing these guys will have to learn is how to *talk* to him, man to man—and I'm not sure that any of them has a clue about how you do that."

"I think these gentlemen are going to have to grow in their appreciation of what Jesse has done," says Bert Lance, the former Carterite who is now a member of the Jackson camp. "I'll tell you what, though: Offering Jesse this, that, or the other is not what this is about."

What, then?

"First, it's about listening," says Bruce Babbitt, who may have had the best relationship with Jackson of any of the Democratic candidates this year.

Actually, Babbitt had a chance to listen to Jackson quite a bit on the night of the New Hampshire primary. "He stopped by our hotel room and spent some time talking with Hattie and me, asking for my endorsement. It was, I must say, a remarkable experience. He was just brilliant. He had perfect pitch; there wasn't a false note. He talked in a wide-ranging, passionate way about our common experiences in the civil-rights movement, and how his candidacy might be the final chapter of what we'd been working toward. It was breathtaking."

And charming. Babbitt's phone rang the next morning at 6:30—it was Jesse. "Have you thought about it, Bruce? ... Hey, why don't you turn on CBS right now. I'm doing an interview."

Babbitt did and saw Jackson sing his praises to the nation. "Bruce Babbitt's the class of the field," Jackson said.

When it was over, the phone rang

again. Jackson again. "Well, what'd you think of that? You ready to do it now?" Babbitt was tickled, overwhelmed, boggled, but—ultimately—not convinced. He may have great affection and respect for Jackson, but he remains a cautious, mainstream politician who might run for higher office again—and Jackson remains, despite Babbitt's protestations, just the other side of respectable.

Jackson may have toned down his act this year and expanded his audience, but his thinking on most major issues still isn't much deeper than his rhymes and riffs. He's not wrong when he talks about the multinational corporations "merging, purging workers, and submerging the American economy." But it's only one piece of an incredibly complex international economic picture—and demagogically stated, at that.

Far more serious than Jackson's Mother Goose populism is the lingering sense that this man is something of a hustler. The only program he ever administered—Operation PUSH—played fast and loose with at least \$1 million in federal funds, still unaccounted for; the book-keeping for his many nonfederal activities is also suspect but has never been proved indictable. "I think there's still a feeling," says one prominent Democrat, "that when you shake hands with Jesse, you should count your fingers. I don't doubt that a part of him is still *street*, but he's much more than that. And a good part of him—the part that's really growing—is also a statesman. Something is happening out there, and we'd be foolish to dismiss it."

Something is happening, indeed: There is a new electricity in his audiences, especially his white audiences. It is a wild, untrammled sort of energy that comes from barriers' being broken. Part of it, to be sure, is the self-righteous satisfaction that comes from being able to say, "I'm supporting a black man." Part of it, too, is the hip liberation of telling tight little honkies like Dukakis, Gore, and Gephardt to get lost.

But Jackson is also quite correct when he says that his message is getting through. It is, and it's an elegantly simple one, first stated—so far as I know—in Iowa last summer: "If the fish in your pond are dying, don't ask for a federal study to find out why. Look for the barracuda that's eating them."

Unlike Jackson's 1984 campaign, his current one has not been about race, or the unfairness of the electoral process, or

the Middle East, or even South Africa (he mentions none of the above in his stump speech); it's about the sins of the barricade—Wall Street, multinational corporations, the Reagan administration, and, more recently, the Latin American drug lords. There are—almost always—ecstatic whoops from white audiences when Jackson says, "If they foreclose on your farm, and the utility comes to pull the plug and turn out the lights, it makes no difference if you're black or white. We all look amazingly similar in the dark."

But it is rather significant that black audiences seem to respond best when Jackson talks about drugs. And this is one aspect of his campaign that the other candidates would be wise to heed: With the emergence of the cocaine cartel as an international force in recent months—murdering opponents in Colombia, buying Noriega in Panama and perhaps other governmental leaders as well—drugs has become a *foreign policy* issue for the first time. It is an issue that cuts very close to the heart of the Reagan defense policy: "We've spent billions to defend ourselves against Russia," Jackson says, "but our borders aren't safe."

This, again, is pretty simplistic—and Jackson doesn't say much about what he'd do about it, beyond beefing up the Coast Guard. But it does tap a deep vein of fear and anger in his audiences, and it is the very opposite of demagoguery when he places the ultimate responsibility for the scourge on his teenage audiences. It remains a wonderment that Jesse Jackson is the *only* Democrat talking about crime and morality and family values this year.

Babbitt is right: Even before they pick up the phone, Jackson's opponents would do well to listen to what he's saying. Sneak into one of his speeches, stand in the back of the room—see and *feel* why black and white people are responding so strongly.

So Rule No. 1 for dealing with Jesse: Listen. Not just to his stump speech but to what he says when you sit down with him. Let him do the talking—and hope that he doesn't blow you away, as he tried with to do with Babbitt, and you come out of the meeting endorsing *him*.

Rule No. 2: Don't offer him a job. Don't even offer him veto power over certain appointments (like HUD, Labor, Education, etc.), as is the conventional wisdom. The chances are he doesn't want a job, and he certainly isn't going to want to be treated like some two-bit pol who can be bought off with a little patronage. "If you're Jesse Jackson," Babbitt observes, "and if you're not going to be president, there's a point at which being anything else is not as rewarding as just being yourself." In other words, the unofficial post of "Jesse Jackson" might well be more influential than most Cabinet

slots in a Democratic administration.

Rule No. 3: Don't condescend. Remember, you're sitting across the table from someone who is probably smarter in these situations—and maybe overall—than you are. Jackson has negotiated with Assad, Castro, and most of the major corporations in America; he is not susceptible to sweet talk about racial harmony. I know, it's hard for a white liberal to play hardball with a black man, but he isn't going to respect you if you don't—and you're holding a few cards, too. Jesse knows that he's consigned to four more years pushing things like PUSH and endorsing ghetto business schools if the Republicans win.

Which brings us to what Jesse wants.

First, a Democratic victory. He is not going to make outrageous demands, I suspect; he knows the Dems need to attract white southern voters of the sort who stayed away from him in droves last week. He's not going to demand the vice-presidency for himself, or secretary of Defense for Farrakhan. He might mention that Congressman Bill Gray would make an excellent Treasury secretary, which is not a bad idea, in any case.

Second, he's going to want some real influence on the issues. He's going to fight party chairman Paul Kirk's desire that the party platform be 37 lines of mush. He has some very smart advisers who are just itching to write economic and farm planks. He's going to want a tough stand on South Africa, and a weak one on Israel. This may be the most delicate part of the negotiations—not just because the GOP might use the platform to bludgeon you, but because Jackson is going to be feeling you out, using these negotiations to make his own assessment of your character, and that's ultimately what this exercise is about.

Because what Jackson *really* wants is influence. That's point 3 and most important: "He wants to be Bob Strauss," says one Washington analyst, speaking of the party's consummate insider.

In other words, Jackson wants to be consulted respectfully on major issues and appointments and asked to help out—perhaps to fly off and negotiate—in crises. He wants to be a power broker not just at the convention but in the administration. The tricky part is that he's going to judge a candidate's likelihood of handing him that role by intangible things. Michael Dukakis will not be able to say, "Jesse, I want you to be my Bob Strauss." He—or Al Gore, or Mario Cuomo, or Dick Gephardt—is going to have to communicate his bona fides through more subtle means, and it may well turn out to be the most instructive several hours of the campaign for him. Because after going *mano a mano* with Jesse Jackson, you've got to figure Gorbachev will be a piece of cake.

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TRUE BRIT

THE BEATON GOES ON

CECIL BEATON WAS HIS OWN HENRY HIGGINS and Eliza Doolittle. His life was a triumph of self-creation. Photographer, portraitist, author, wit, diarist, painter, illustrator, caricaturist, and set and costume designer, a social climber and self-aggrandizer, he was the godfather of the throngs who are beguiled by society and celebrity today.

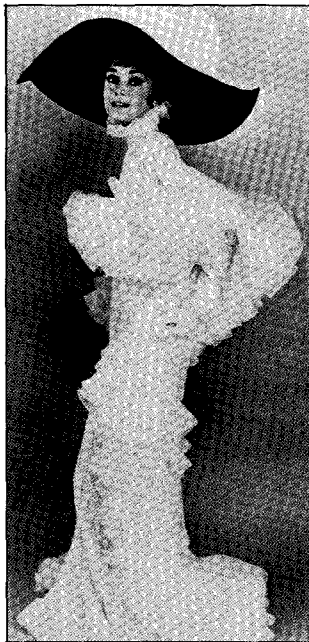
Two linked exhibitions that open here next week—"Cecil Beaton: Art and Artifice," at the Galleries of the Fashion Institute of Technology, and "Cecil Beaton: Artifice in Life," at NYU's Grey Art Gallery—make a compelling case for Beaton as the first postmodern media artist.

"Publicity is one of the great art forms of the twentieth century, and Beaton was one of the masters," says David Mellor, a British art historian. Before Andy Warhol could tell time, Beaton was already the apotheosis of artifice. And like Warhol after him, he used his arts and wiles to gain access to worlds beyond the one in which he grew up.

"He wanted so much to be part of things," says Richard Martin, executive director of FIT's Shirley Goodman Resource Center. And from this need, Martin hastens to add, Beaton made art that was "as lasting as it seemed to be of the moment."

The exhibitions include Beaton's earliest portraits of his family, in which he recast them as social figures—FIT's Laura Sinderbrand calls the pictures "his fictional family." Beaton's father, a timber merchant, wanted him to go into business, but he had a different bent. At 22, he described in his diary the "set I must get into," the celebrated and the patrician.

A clue to the way Beaton conquered that set can be found in his portraits of its members. He shot them all: Mountbatten and Monroe, Garbo and Warhol, Sugar Ray Robinson and Jean Shrimpton, Winston Churchill and Tina Chow, royals and Rolling Stones. "There are a number of portraits he got himself into



Audrey Hepburn in a Beaton gown for *My Fair Lady*; Beaton circa 1945.



with techniques like mirrors," says Martin. "He wanted to be of the class he was depicting. It was almost childish. He was insinuating himself into their realm."

But the Beaton exhibits are more than a cumulative portrait of a social climber. They were first presented together at the Barbican Art Gallery of London in 1986, in a show put together by Mellor. Because of limited gallery space, the 600-piece exhibit has been split in two here. The work at NYU includes Beaton's highly artificial, often surrealistic portraits of bright young things, aging aesthetes, and the social and artistic stars of Paris, New York, London, and Hollywood. There are also his serious World War II photographs, and his cotton-candy-sweet British royal confections and bucolic views of his country homes.

FIT houses Beaton's fashion photography, as well as his diaries and set and costume designs for such stage and film productions as *Gigi* and *My Fair Lady*. In those recreations of gilded eras,

the aging Beaton recalled the fading world he was born into in 1904.

"That is the triumph of his self-invention," says Martin. "He carried it to the point where he could reinvent the period in which he invented himself."

LOOKING ON THE BRIGHT SIDE

AT SEVERAL RECENT exhibitions marking the beginning of the fall fashion-selling season, bright fabrics were everywhere. But the mood was dark as

many fretted over last October's double-whammy to fashion. Between rising hemlines and falling stocks, business was battered. "That's all I hear," said Rick Beach, co-designer of the Los Angeles-based Rick Beach/Patti Cappalli label. "After October, everyone was scared to death."

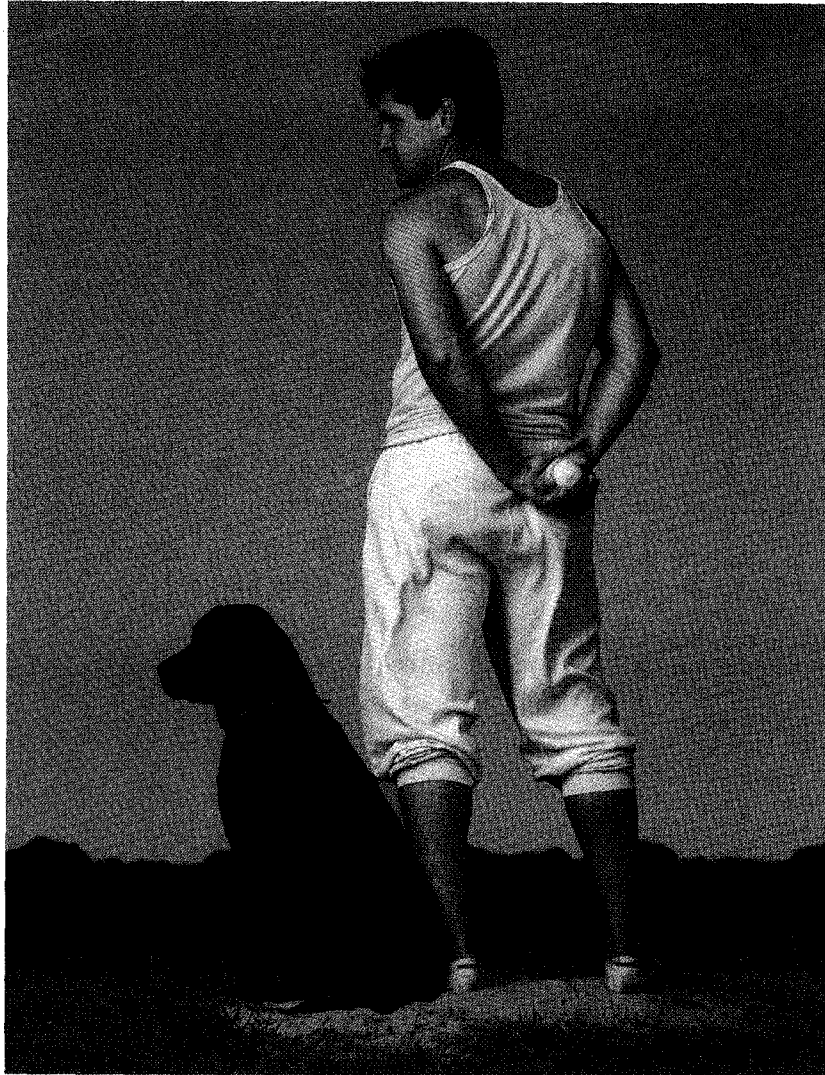
Burned by the rush to raise hems, designers are offering alternatives. At Beach/Cappalli, skirt lengths have dropped from high-thigh to mid-knee on apron skirts of black silk trimmed with fringe. Mary Jane Marcasiano's collection includes three skirt lengths as well as stretch-wool pants. At Morisane, slim black gabardine trousers and shorts and tobacco-brown palazzo pants are outselling skirts three to one.

Then there are those special styles that are the forte of designers on the fringe. Isabel Toledo shows flyaway jackets in black denim lined with red plaid. Felicia Farrar proposes leather shorts with lace T-shirts. Planet's line of sailor looks, bloomer-style shorts, and skirt-paneled pants is perfect for grown-up Little Rascals. Judyth van Amringe hits the funny bone with her hand-painted gloves and scarves studded with pastel-colored mink pom-poms. And Navarro Alternatives offers found-object necklaces—funky agglomerations of crystals, animal teeth, ivory artifacts, monocles, and locket—and pins dripping zoot-suit chains.

In London, Helen Storey is in a medieval mood with beaded gold or peacock-



Princess Margaret by Beaton, 1949.



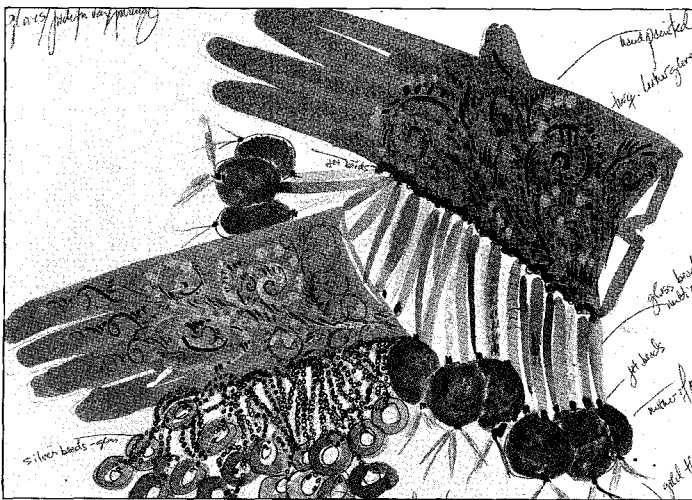
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Judyth van Amringe's hand-painted-leather gloves.

blue bolero jackets and dresses made of sheer stocking fabric. And Karen Boyd has gone scarf-wild, sewing them into necklines and using them as fringed trim on hems and pants. Just try to find a trend in all that.

IN FLANDERS'S FIELD

ANNIE FLANDERS WOULD PROBABLY PREFER to forget the past year and a half. Just when she thought that *Details*, her avant-garde fashion magazine, was succeeding beyond her wildest imaginings, she learned how hard it is to make dreams pay.

In the summer of 1986, Gary Bogard, who had invested about \$900,000 in the magazine, went to Flanders and told her the well was dry—literally. He'd lost a fortune in the Texas oil bust, she says, and he wanted out of the in-crowd magazine.

Details did not lack for suitors. Robert Pittman, who had just left MTV to form a new company, was one. Venture capitalist Alan Patricof was another. Last May, a group he led bought majority control of *Details*; the rest remained in the hands of key staffers. Although Patricof said he had no plans to change the magazine, the way it was sold did change. Delivery trucks hit the streets bearing advertising signs for *Details* that read, IF WE WERE A CLUB, WE WOULDN'T LET YOU IN.

Flanders was horrified. "It was the exact opposite of what we stand for," she says.

In the days that followed, there was

started new negotiations with S. I. Newhouse Jr., whose Advance Publications owns Condé Nast.

Sure that Newhouse represented everything *Details* deplored, Flanders met with him, hoping to derail the sale. "I showed him my insanity," she recalls. "I said, 'I'm crazy. Why do you want this?'" Newhouse implied that her insanity was just what he wanted. "I'm very comfortable with a magazine like *Details*," he says. "I have no interest in encouraging Annie to convert to a broader focus."

Nevertheless, the past year has seen the magazine add more mainstream features. The staff's humor, though, remains off-beat. A few days before the deal was closed, Newhouse went downtown to talk the staff into selling him their shares. But it wasn't his assurances that most impressed production manager Megan Haungs. "He had this peach polo shirt on," she says. "It was soooo great!"

SHOP TALK

BEHIND THE LANDMARKED BLUE FAÇADE of a storefront at 131 Mercer Street, workers are putting the final touches on Azzedine Alaïa's first freestanding boutique in New York. Owned by Alaïa in partnership with Jacqueline Schnabel, who will run it, the store is scheduled to open early next month.

"I'm making it up as it's built," said Schnabel as she showed off the bronze, plaster, and old-wood furniture and display cases her husband, the artist

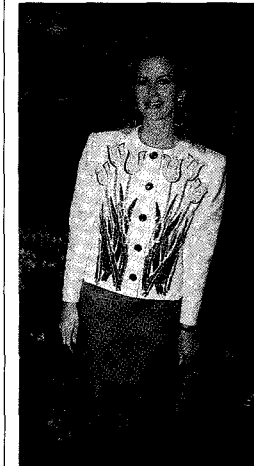
dissension in the *Details* office and board meetings dissolved into screaming matches. Finally, Patricof agreed to sell and started negotiations with Steve Rubell and Ian Schrager, who are friends of Flanders's. Early in January, Rubell still thought he was buying *Details*. But behind the scenes, a magazine broker had

Julian Schnabel, has created for the shop, including low benches and counters with feet resembling oxidized hooves. Customers will dress behind a velvet curtain supported by two columns formed from bronze casts of fake Etruscan vases the painter found in a Porto Ercole junkyard. All the furniture was created in the metal shop that makes Schnabel's sculpture.

Later, over a light Sunday brunch of corned-beef hash, potato pancakes, home-fried potatoes, and Bloody Marys at the Odeon, Julian Schnabel was asked why he thought Alaïa chose his wife to run the store. "I think Azzedine liked her distraction," he said. "I've always felt that, too."

FASHION STATEMENTS

WHAT'S BEING WORN AROUND TOWN? ANYONE riding the elevators at the Parker Meridien hotel last week could be forgiven for thinking he'd wandered into an S&M convention. Silver conchas and buckles and leather straps hanging from the black leather clothes of several guests were evidence that members of Michael Jackson's tour group had taken up residence in the hotel during the singer's stop-over at Madison Square Garden.



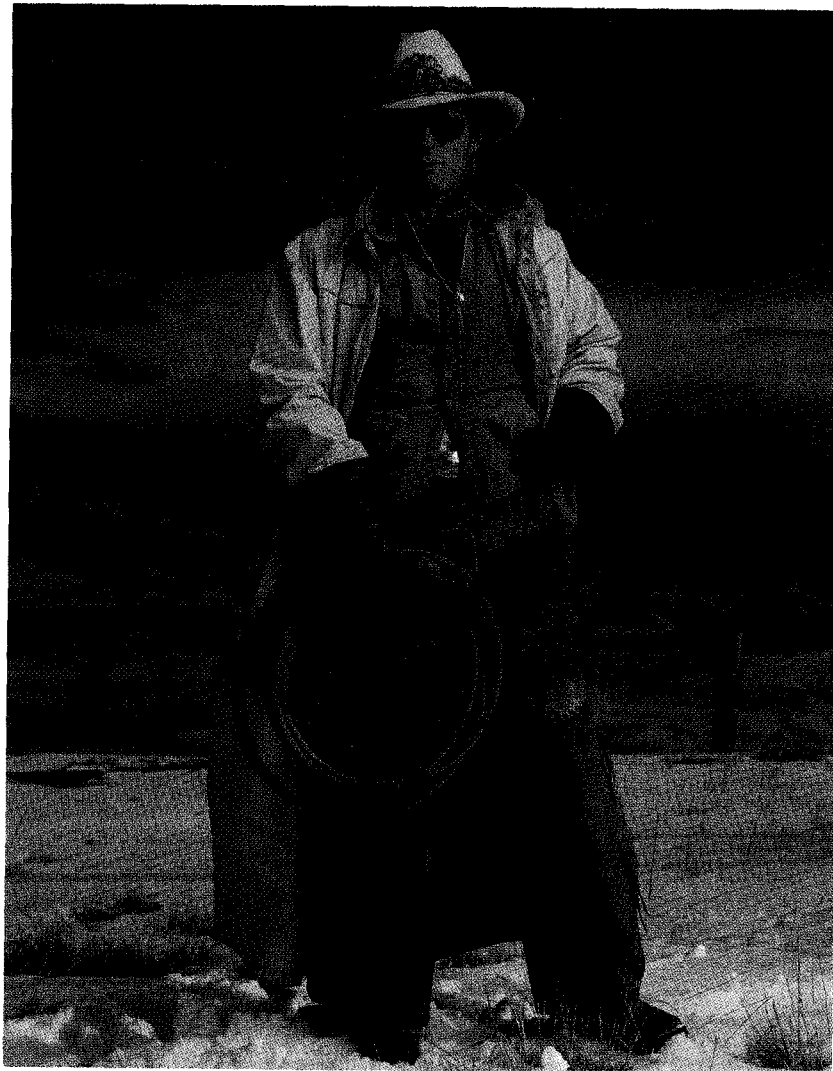
Blaine in bloom. with the designer Diane von

Furstenberg, judged the music and dancing "unassailable." And the clothes? Jackson's mixed fashion message included a ponytail, bondage-strapped sleeves and pant legs, police badges, and one unfortunate all-white ensemble that looked like the boy with the Diana Ross face and Peter Pan body had been visiting Elvis Presley's Las Vegas tailor.

Buckled galoshes were the predominant footwear at "An Evening at Giverny," a cocktail preview of the 1988 New York Flower Show, held at Pier 90 for the benefit of the Horticultural Society of New York. Blaine Trump, a co-chairman of the event, was one of the few who blossomed in the rain wearing floral-theme fashion: Her grass-green skirt and yellow, tulip-beaded jacket by Yves Saint Laurent led Mario Buatta to wonder if they could "tiptoe through the tulips" together.



The March cover.



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UP FROM DOWN UNDER



WORKING WOMEN: Anne Summers, Sandra Yates, and Jane Pratt.

FAIRFAX'S NEW MS. AND NEWER SASSY

IMAGINE AMERICAN PUBLISHING AS A GIANT outdoor grill—with Australia's John Fairfax, Ltd., the latest shrimp on the barbie. The No. 2 media conglomerate from down under, following the lead of Rupert Murdoch's News Corporation, has arrived in the United States, started a zesty magazine for teenage girls called *Sassy*, and bought and revamped the feminist *Ms.* And Fairfax has begun this small empire just as Australia is taking America by storm.

The company began in 1841, when John Fairfax sold his small newspaper in Leamington Spa, England, and moved to Australia, where he bought the ailing *Sydney Morning Herald*. He revived it and began snapping up other properties. By last year, the company owned 53 newspapers, 80 magazines, a dozen TV and radio stations, and shares in a printing mill and news service. Revenues hovered around \$600 million.

Control passed smoothly through the generations until early last year, when Sir Warwick Fairfax, the family mystic and eccentric, died. Australian financier Robert Holmes à Court and rival publisher Kerry Packer soon began buying shares. Warwick Fairfax Jr., 27, came home after 8 years abroad with a degree from Oxford and an M.B.A. from Harvard. He made a bid to stop his rivals, taking Fairfax private at a cost of \$2.5 bil-

lion (or \$1.6 billion in American dollars). In the process, he ousted from the chairmanship his half-brother James, a fiftyish bachelor who'd deposed their father.

Warwick Fairfax Jr. soon began selling off properties to fund the buyback. The *Canberra Times* and all the consumer magazines, including what Fairfax says is the world's most successful magazine for adolescents, *Dolly*—as well as licensed editions of *Good Housekeeping*, *Cosmopolitan*, and *Harper's Bazaar*—were packed off to Packer. An agreement has also been reached

to sell the eight-station MacQuarie radio network to a consortium. Fairfax had jettisoned its TV stations earlier, when cross-ownership legislation was enacted in Australia.

The company currently owns several newspapers, a half-dozen business publications, and *The Spectator*. *Ms.* and *Sassy* represent Fairfax's future, since its opportunities for expansion at home are limited, according to Sandra Yates, 40, the president of Fairfax Publications, U.S. Early in 1986, the onetime secretary and television-ad saleswoman came up with the idea for *Sassy*, a candid magazine for teenagers that would run condom ads and articles about girls losing their virginity. The Fairfax board approved Yates's contemporary vision in March 1987, and three months later she left for America.

Within two months, the board was thinking about acquiring *Ms.* "We knew they were seeking investors, but then we saw in the trade press that talks with Kerry Packer had fallen through," Yates recalls. She moved quickly, notifying magazine broker Henry Ansbacher of Fairfax's interest. "We were drawn by *Ms.*'s unique niche, the prestige and wide respect it commanded," she says. "And we thought Fairfax would feel comfortable with it editorially." In just weeks, the company had bought it for about \$10 million. Real feminists with real money were now in charge of the magazine that for

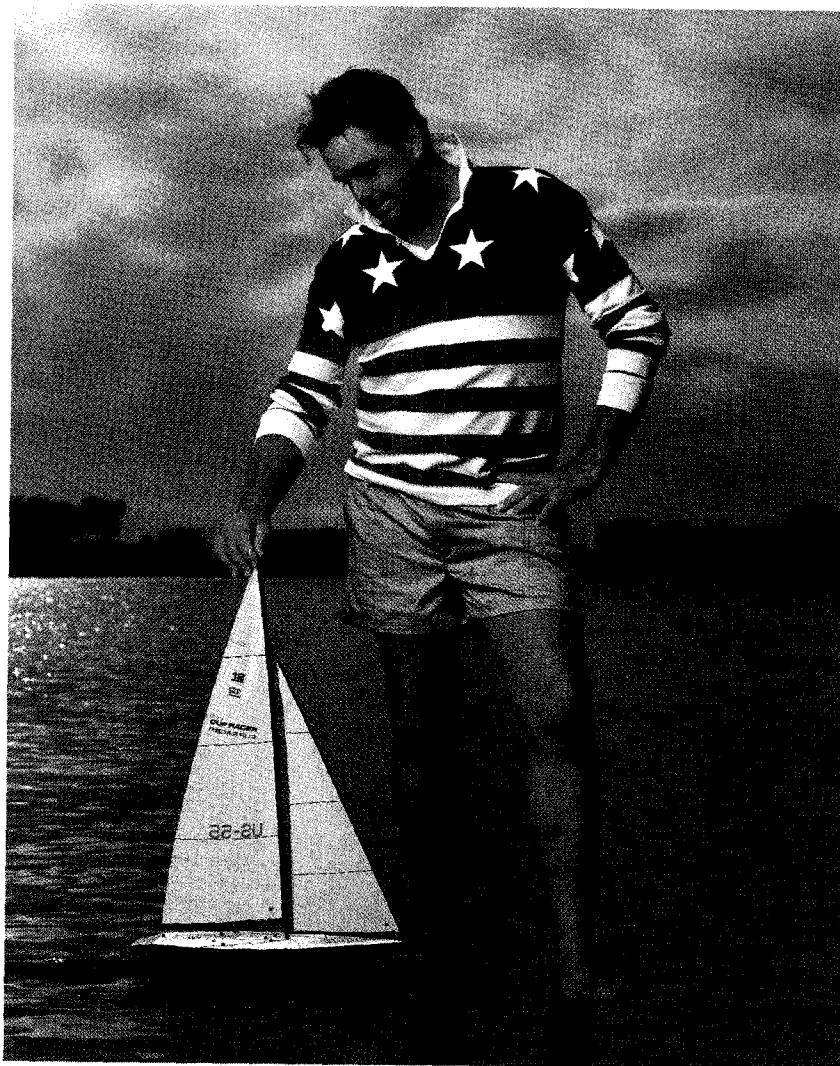
fifteen years had been the mouthpiece of the women's movement.

Ms. was attractive because of its history and franchise, says editor-in-chief Anne Summers, 43, the former head of Australia's Office of the Status of Women and the author of the 1975 feminist history *Damned Whores and God's Police*. "But, yes, we'll have to overcome some stereotypes and prejudices about it," she says. *Ms.* was launched in 1972 as an insert in *New York Magazine* with a paltry \$1-million investment from Warner Communications. Its strident, pugna-cious image repelled advertisers, but the undercapitalized *Ms.* never compromised. Gloria Steinem, the co-founder most closely identified with *Ms.*, noted that advertising "never dictated editorial content. We didn't run recipes to get food advertising, or articles on how to wash hair to get shampoo ads." Readers, she has said, "loved it, but advertisers loved it less." In fact, readers strayed, resentful of its humorless, hard-edged approach. Circulation stagnated.

"We're certainly not going to be a militant magazine, but we'll remain faithful to the feminist principles—though a little lighthearted," says Summers. *Ms.* has added political commentary (which, as a tax-exempt foundation, it was barred from printing), as well as a wistful, reflective gardening column, humor pieces, investigative reports, and late-breaking news to transform itself into a general-interest magazine of ideas for women. "I'd hate to call *Ms.* the *Esquire* for women, but certainly there are grounds for comparison," adds Summers.

Advertisers are being wooed into *Ms.*'s pages by the editorial redo, new, crisper graphics, and trade advertising (created by an all-female team at Della Femina, Travisano & Partners) that depicts a warm, likable woman hanging upside down from a sofa. "The model had to be lovely, strong, opinionated, reflective of *Ms.*—and someone advertisers would like," says Yates. Under Fairfax, a dozen new advertisers have signed on, including Johnson & Johnson Band-Aids, Olympia's electronic typewriter, and American Home Products' Today contraceptive sponge. But the page count has only inched up. Yates believes it will surge in the next three years, as Fairfax pumps more money into this "high-profile brand with enormous recognition."

Sassy might prove an easier task, despite a shrinking adolescent market and the forthcoming *Model*, scheduled by Pe-



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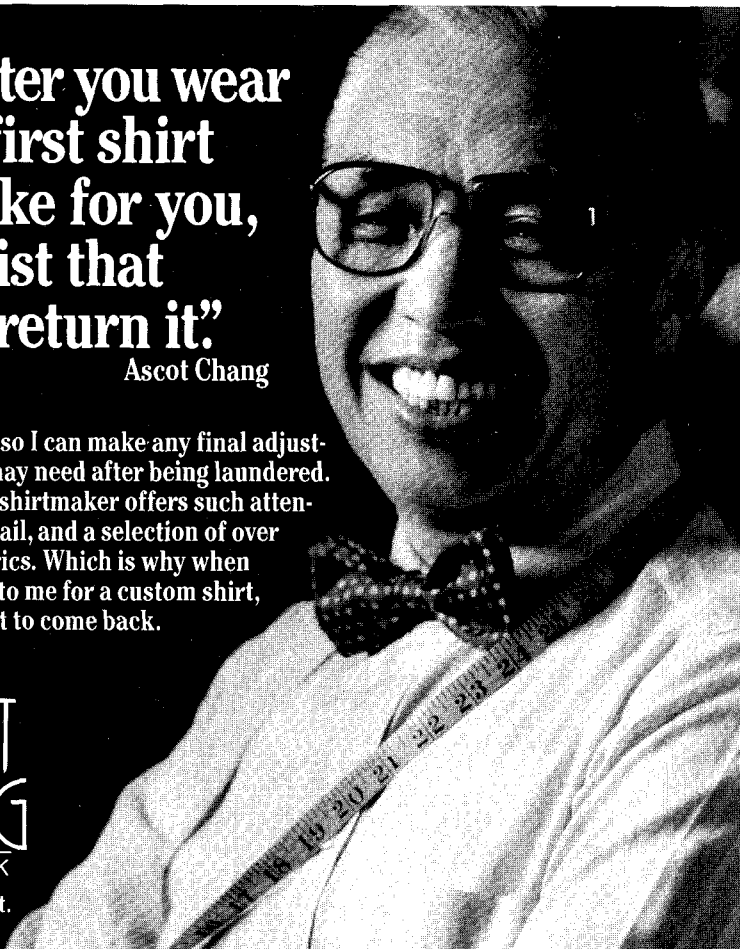
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tersen Publishing for this summer. *Sassy*—with its stylish, European look, slangy writing, and straightforward approach to sexuality, relationships, fashion, and pop culture—may become an *Elle* for teenagers. Fairfax ushered *Sassy* onto newsstands this month with a modest rate base of 250,000 and less-than-modest projections—to be the second-largest magazine for teenagers in five years, behind Triangle's *Seventeen* (which has a rate base of 1.75 million) and ahead of Family Media's *Teen* (which has a rate base of 1 million). And the company also put a 25-year-old, Jane Pratt, in charge.

"You can't fake a tone of voice with kids," says Yates, who credits *Dolly*'s success to the youth of its team. In interviewing candidates, Yates asked what they read and whom they listened to. "If they said *Time* or *Smithsonian* or any rock group I'd heard of, I knew they were hopeless," she says. Feature articles in *Sassy*'s premier issue include "Losing Your Virginity," "Backstage at Miss USA," and "How to Flirt."

Fairfax's arrival coincides with "Aus-sieophilia" here, which began in 1983 with Australia's victory in the America's Cup yacht races and the Australian Tourist Commission's entrancing campaign in which Paul Hogan made "G'day, mate" and "Put another shrimp on the barbie" part of the American vernacular. The rock group Men at Work sang about coming from the land down under and climbed the charts; *Crocodile Dundee* became a box-office hit. And Jacko, an Australian-rules-football player, has moved from endorsing batteries to co-starring in an NBC series.

Australia's bicentennial celebration is also partly responsible for America's infatuation with the country, says James Black, president of Australian Corporate Services. "Even now, Robert Hughes's *Fatal Shore*, a book about Australia's early history, is on the New York Times paperback best-seller list," he points out. At the same time, Australian investment here has flourished.

Fairfax's investments are the kind readers and advertisers vote on. These are the early primaries, however, and the vote isn't in. It may take a long time to tally because of the new owners' inscrutability. "These are serious businesswomen and serious feminists, but they play their cards so close to their chest," says Suzanne Levine, a former managing editor of *Ms.*, "it's hard to know them enough to like or dislike them." Michael Drexler, an executive vice-president at Bozell, Jacobs, Kenyon & Eckhardt, warns that "though they've been extraordinarily successful in Australia, the two marketplaces aren't interchangeable."

Roberta Garfinkle, a vice-president



ROOM DESIGN, NOEL JEFFREY, INC.

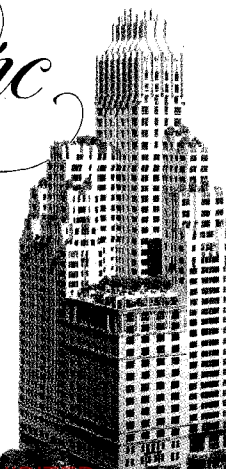
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A little over two years ago plans for a very special way to live in New York were announced. The plans included enthralling Park views, a new level of attended services and an absolutely contemporary translation of a classic Manhattan way of life. Today, the plans are an achieved reality: many purchasers have already settled in, others will join them in the weeks ahead. A few choice residences remain including several definitively decorated models. When you think of all you get, the wait was well worth it!

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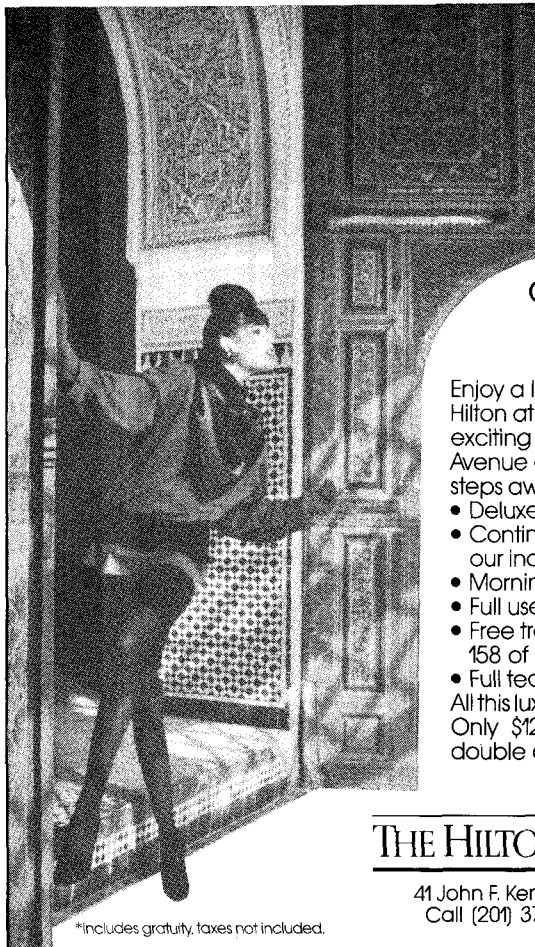
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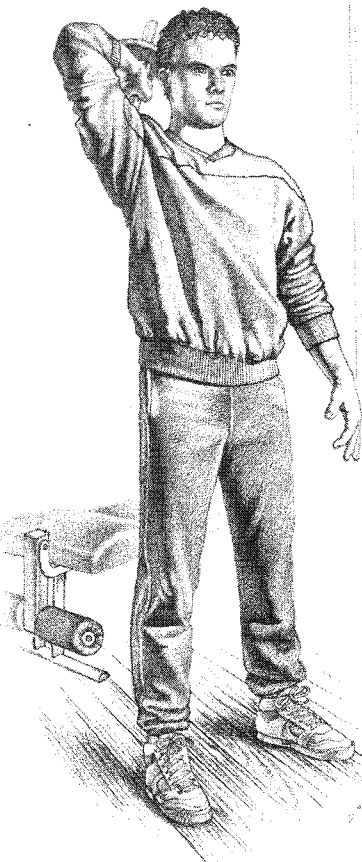
- Deluxe room for one night
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and the director of print media at McCann-Erickson, believes *Sassy* is on the right track and that the new *Ms.* has caught up with the times and the idea that a feminist can be feminine. "But I'm not sure that doesn't eliminate the need for *Ms.*," she adds.

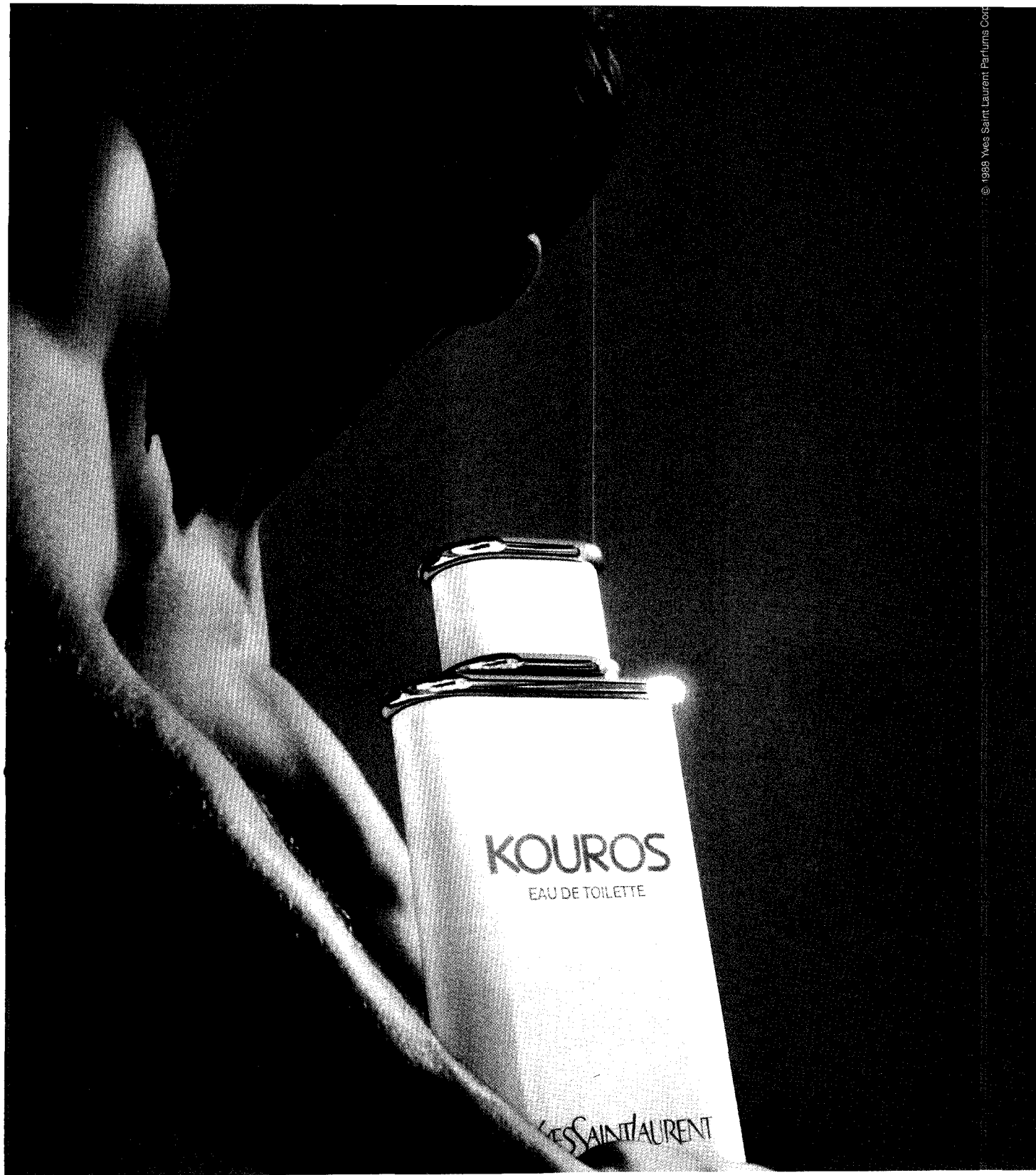
Larry Cole, senior vice-president and head of media for Ogilvy & Mather, applauds the realistic strategies that have taken "the rigidity" out of *Ms.* and keep *Sassy* from being a "goody-two-shoes" publication. But BJKE's Drexler believes that *Sassy* won't become "anything more than a niche sale. *Seventeen* is an institution, and it is an irreplaceable, contemporary, and wholesome part of the teen culture, which is very appealing to advertisers. *Sassy* may attract certain fashion and beauty products, but very little exclusive advertising. And there's simply not enough secondary advertising to go around.

"The old *Ms.* may have lost its way," he says, "but the new *Ms.* may have found it with broadened editorial and a non-patronizing, nonjudgmental style. If it's promoted properly, readers will want to see what it's about."

If they like what they see, then Richard Kostyra, executive vice-president of U.S. media services at J. Walter Thompson, will recommend it to clients. "It will take time to turn *Ms.* around, but it's possible," he says. He is already supporting *Sassy*: "It's a real breakthrough in the market and should result in clones." If *Seventeen* is "apple pie and America," he says, *Sassy* is unrelenting realism.

Some media analysts believe the realism may be *too* unrelenting for puritanical mothers. Leo Scullin, director of print and new electronic media at Young & Rubicam, is not one of them. "*Sassy* has generated controversy—if you put sex on your cover, you're begging for discussion—but it won't generate backlash," he says. Nor does he believe *Ms.* will turn into a cosmetics catalogue. "Without its not-for-profit specter, it will become a better ad opportunity. What's more, it will probably expand overseas. *Ms.* is an international forum, and here's an international company to take it abroad. Old feminists who've become humanists will be curious and come back—if not as loyalists, then as dabblers."

So far, there seems to be little interest. But money can change that, and money, apparently, is something Fairfax has. "*Ms.* has already undergone a beauty day at Elizabeth Arden, and it's made a visible difference," says Scullin. "Now they can promote themselves and make things happen. They're going to have to do more than just beat the drum; they're going to need the *Tonight Show* band to tout this. With money, you can get Doc."

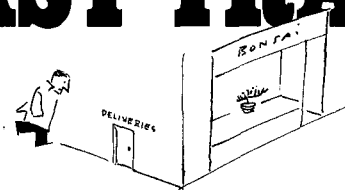


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FAST TRACK



EDITED BY ERIC POOLEY

TRUE TALE

Whistle Stop

IT HAD NOT BEEN ONE OF my better days. A New Year's resolution to exercise had left me with a bad case of bursitis, and I was late to meet my husband for dinner. Again.

Hobbling up the stairs to the F platform at 14th Street, I was relieved to find a seat on a bench. Then I noticed



the menacing-looking fellow sitting to my right.

He was young, shifty-looking, fidgeting left and right (but mostly left, toward me). He wore untied basketball shoes and unwashed jeans and carried a red-and-white flight bag.

There were few people on the platform. Maybe it was because I was tired, but urban horror stories swept through my mind—murders in broad daylight, fifteen-year-olds shoved onto the tracks.

While my mind raced, I heard whistling. A young man walking up the stairs and down the platform toward us was whistling Mozart's 40th—an appropriate eulogy, I

thought. He whistled all the way past the bench, past the scary guy, and past me, too, despite my imploring looks.

A train pulled in, but I decided to stay plastered to the bench, as far from the tracks as possible.

The train stopped with a loud screech that drowned out the Mozart. When the train noise subsided, the 40th Symphony could still be

heard—but this time, it was the menacing guy beside me. He had taken up the tune where the other man had left off. Not missing a beat, he picked up his flight bag, got up, and walked onto the train, whistling Mozart as he went. ANN COLIN HERBST

BRIEF LIVES

HIS WAY

I'M TRYING TO SHAKE THE PEARL HARBOR cobwebs from the show," says Jonathan Schwartz, host of WNEW-AM's "Make Believe Ballroom." "I mean, I love Glenn Miller, but..."

Schwartz, 48—known for his fleece-lined voice and urbane on-air riffs about Sinatra, the Red Sox, and Palm Springs—has just wrapped up a live show with bassist Jay Leonhart and pianist Mike Renzi. Leonhart has played with James Taylor; Renzi, with Maureen McGovern. Both are sprightly fare for the "Ballroom" (10 A.M. to 2 P.M. Monday through Friday), which for 28 years was the domain of big-band man William B. Williams, who died in 1986.

A number of alternatives were tried out afterward, without much success, and the "Ballroom" was canceled in early 1987. Enter Schwartz—saloon singer, novelist, and disc jockey with WNEW since 1967.

"I wanted the program to mirror my own tastes," says Schwartz, the son of composer Arthur Schwartz. So in addition to Ella and Frank, he introduced new favorites such as McGovern and New Agers Michael Franks and Shadowfax.

Just as his show was gaining momentum, Schwartz heard that a religious network was interested in buying WNEW. "It

would have been a disaster," he says, but he won't confirm the rumor that he contacted Sinatra, who is now said to be interested in buying the station. In 1980, Schwartz previewed Sinatra's *Trilogy*, praising the first two discs but dismissing the third as "a shocking embarrassment." Two days later, WNEW suspended Schwartz—reportedly at Sinatra's request. But time heals.

"Is he the best?" asks Schwartz. "That, my friend, is *nonnegotiable*." He pulls out an unreleased tape of a performance—one of hundreds in his collection. "Bewitched." Incredible. It's from shows Sinatra gave the week after Christmas in Vegas. This is the *only*—I repeat, the *only*—copy there is."

As Schwartz paces and tosses a little yellow ball, Sinatra's still-powerful, exquisitely aged voice fills the room.

"It's one o'clock in the morning in the middle of the desert," says Schwartz, standing with his arms stretched out. "And here's Sinatra, who made his first recording before Germany invaded Poland, and he's up there, as moving, as articulate, as incredible as always—still going for the notes."

And here's Schwartz, in his office, squeezing and tossing a rubber ball, lost somewhere inside the Voice. RICHARD

DAVID STORY



Schwartz: More than Glenn Miller.

THE SPORTING LIFE

BIG FOOT

RECIPE FOR A MOTOR sport:

□ Rent Madison Square Garden. Spread 800 tons of dirt on the floor.

□ Arrange five passenger cars in a row on the dirt.

□ Drag-race "Monster Trucks"—modified pickup trucks with 1,000-horsepower engines and six-foot-tall balloon tires—over the cars, crushing them.

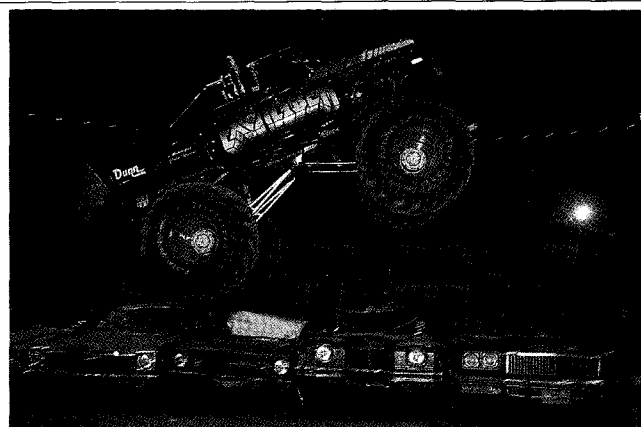
□ Stock concession stands with beer, T-shirts, and earplugs.

□ *Yield:* 20,000-plus fans paying up to \$19 a ticket, or a \$300,000-plus gross.

LIKE GODZILLA SACKING Tokyo, a 14,000-pound Ford F-250 called Bigfoot—"the

one you've been waiting for, the original Monster *Truuuck*"—smashes through and over a row of junked cars. The U.S. Hot Rod Association's "Battle of the Monster Trucks," an American-heartland spectacle that came to Manhattan last month, is going full-bore.

The first Monster Truck was built in 1974, when a Missouri carpenter named Bob Chandler customized his pickup for fun and named it Bigfoot. This year, the Ford/Budweiser Championship Series will hold twenty national events, attracting the sort of folks who enjoy a good pro-wrestling match. So far, eight events at Madison Square Garden have



Excabur goes over the top.

drawn some 240,000 fans.

On the second day of the February Garden event, the crowd is dominated by beer-drinking men, 18 to 34. But 30 percent of the audience is under twelve, a statistic that warms the heart of promoter Steve Greenberg. "These kids have the Monster Truck toys and watch the sport on TV,"

he says. "When they get old enough, they're going to want to drive their own pickups."

MOST OF TODAY'S SHOW consists of the U.S. Hot Rod Truck Pull Winter Championships—a sport in which trucks drag a 50,000-pound sled along a dirt track. Mud flies and engines blow, but the applause is merely polite. These fans want Bigfoot.

When Bigfoot and the challenger, Excabur, finally do battle in the "leaping" competition—hurdlng three cars, bouncing precariously down to the end of the arena on their elephantine tires—the crowd turns giddy and the announcer practically eats his microphone. After two appeals to the audience and much partisan yelling, Bigfoot is declared the winner.

In the final event, the timed run (over the cars), Excabur triumphs in 4.34 seconds. Bigfoot almost tips over on its bumpy landing and does a doughnut in anger. The crowd gives both Monsters a standing ovation, and out comes the grand finale, a Monster Tank—a Chevy Blazer mounted on an eleven-and-a-half-ton Sherman-tank chassis, which reduces the row of cars to scrap. Satisfied customers get up to leave.

"Fans live vicariously through the show," says Greenberg, the promoter. "It reminds them of the time they were stuck in traffic and they wished they could *crush* their way out." ALEX PRUD'HOMME

NIGHTCRAWLER

Straight to the Moon

AT 4 P.M. ON JANUARY 14, just three days after the Raccoon Lodge had opened, it became clear that this would soon be the West Side's hottest new bar. At that moment, an elderly, seedy-looking gentleman walked into the tavern, at 480 Amsterdam Avenue, at 83rd Street, ordered a scotch and soda, put his head down on the long wooden bar, and went to sleep.

The Raccoon Lodge had its first regular. Soon, a wave of younger and better-dressed patrons were crowding the bar around him—professionals wanting to forget they ever got to grad school.

In fact, what distinguishes the Raccoon Lodge from your run-of-the-gin-mill place is that it feels like nothing so much as the bar where you hung out during college—no matter where you went to college. (The owners, Gary Marano and Andrea Nowara, went to



Raccoon Lodge: Off-campus, on track.

SUNY Fredonia.) Overnight, Marano and Nowara created a quintessential campus tavern—complete with 40 ducks over the bar, a 25-cents-a-game pool table in back, and customers who look like they couldn't afford a cappuccino-maker even if they wanted one.

Six years ago, Marano and Nowara opened their first Raccoon Lodge, on Warren Street. After that one took off,

they started searching the West Side for the perfect spot to clone their success. When they found it, they took an ax and carved a 44-foot bar from mahogany, put in a tin ceiling, installed one of the West Side's superior jukeboxes (James Brown,

Buster Poindexter), and opened the doors.

Now the place is packed every night of the week. "They make you feel like a regular as soon as you walk in," said a bearded carpenter named Bill, sitting at the bar one afternoon. Who'd expect less from a bar named after the lodge that allowed Ralph Kramden and Ed Norton on its membership rolls?

DAVID BLUM

STERN GOES HOLLYWOOD

THOUGH HE'S DEEPLY tanned after two years in Los Angeles and is sitting in a palmy restaurant overlooking the Hollywood Hills, Daniel Stern retains the unmistakable air of the New York character actor. Stern, best known as Shrevie (the one with the record collection) in *Diner*, moved to L.A. in 1986 to rev up his movie career. But the twelve years he spent in New York haven't yet worn off.

"I just had lunch with a producer who's hired me for a new movie," says Stern, 34. "But I didn't do lunch." He's



Daniel Stern has lunch.

only half-joking.

In New York, says Stern, he tended to land the "intelligent, witty, Jewish" parts. Soon after a small role in his second Woody Allen movie, *Hannah and Her Sisters* (as Dusty, the rock star looking for color-coordinated art to match his furniture), the gangly actor moved with his wife and two children from the West Side to the West Coast. Since then, he's finished three films, two of which—*The Milagro Beanfield War* and

D.O.A.—open this week.

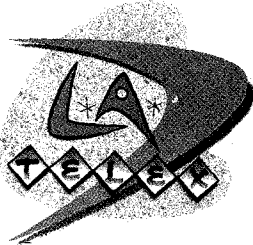
In Robert Redford's much-delayed *Beanfield*, Stern plays another New Yorky character: Herbie Platt, the NYU sociology major who visits Milagro, New Mexico, to research his doctoral thesis. In *D.O.A.*, he breaks the mold, playing Hal, a professor and

best friend of star Dennis Quaid's. "This is my most serious role so far—I don't do or say anything funny."

Stern, who appeared in more than two dozen Off Broadway plays during his time in Manhattan, says he misses New York theater. The advantages of L.A., he says, include more space, less noise, and a more civilized brand of basketball. "The people you meet on the court out here aren't as uptight. In New York, it's territorial warfare."

Next month, he flies to Italy to shoot *Leviathan*, "a wet sci-fi adventure." He's also narrating *The Wonder Years*, a TV series (inspired by *Stand by Me*) that makes its debut this week.

So the work—just as Stern intended—is coming more swiftly. But the transplanted actor has at least one regret: "It'll be tough to do another Woody Allen movie." Stern pauses, then asks in a low voice, "Does Woody pay airfare? Because I'd pay the hotel." KENNETH M. CHANKO



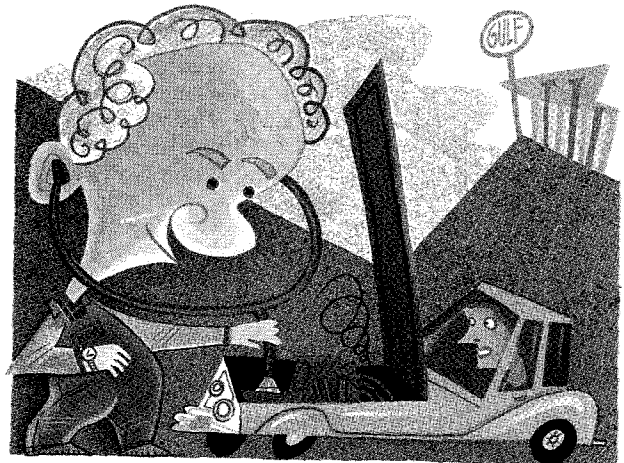
Looking for Mr. Goodwrench

LAST MONTH, WHEN MY aging Chrysler started rumbling and growling, I steered it over to the best mechanic I know: Red Smith, who manages the Gulf station on Tenth Avenue at 48th Street. Like hundreds of New Yorkers, I'd been trusting Red for years.

But when I pulled into the

He looked at my car and listened to it. Then he drove it. He said it needed "a little adjustment." And then he fixed it—for \$50.

So Red's disappearance had me panicky. I made some calls to other customers, and they soon got panicky—how would we get our cars fixed now? Everyone



Gulf station, the place was deserted, shuttered, and locked. Red was gone, and I was disconsolate.

In a city where most mechanics seem skilled only at adding up the repair bills, Red, 63, is a master diagnostician. Like a friendly family doctor, this sandy-haired Brooklynite can put his "stethoscope" to an engine and tell you just what's wrong. I met him in 1970, after my dealer had given me a \$300 estimate for a transmission job. Someone told me about Red, and I went to see him.

had a Red Smith story.

"When my car broke down in Colorado," one woman said, "I called Red to ask him what to do. He asked me where the noises had been coming from before the breakdown and what had happened during the breakdown. Then he spoke with the mechanic at the service station in Boulder. In less than two hours, the car was fixed."

From one customer, I heard that the station owner had shut the place down after losing his lease. Then I heard that Red had resurfaced at a garage on West 96th Street. Then I heard he'd gone to Florida for a while. When he got back, a week or two ago, Red was tanned, fit, and ready to get back to work. "I'm just looking for my kind of station," he said.

"But what am I going to do about this noise in the meantime?" I asked him.

"Bring it over; I'll listen," he said, and I was on my way.

NED SCHNURMAN

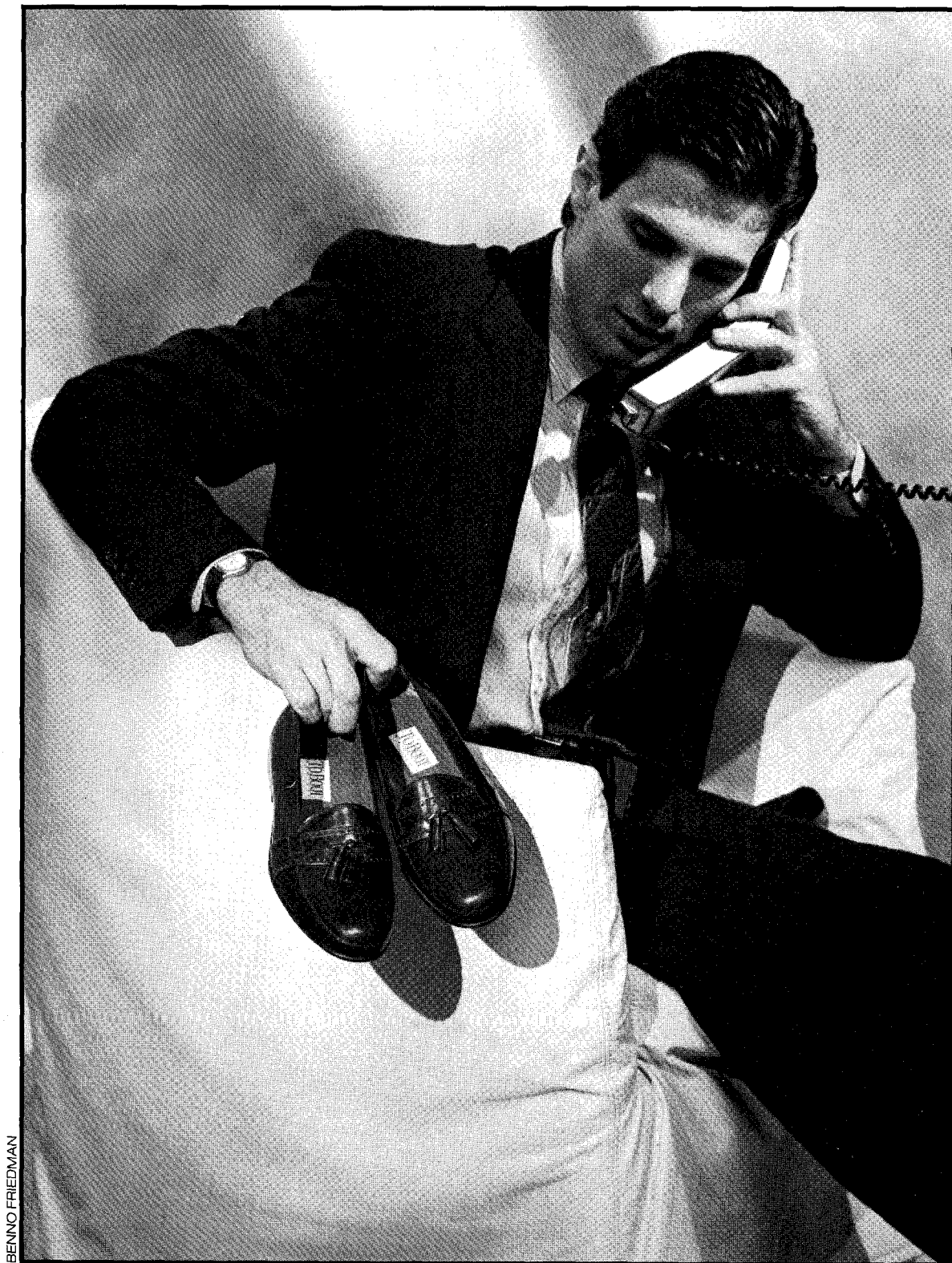
PRICES

HERE'S WHAT IT COSTS TO DO your income taxes:

- ☐ Preparation of the 1040A short form at H&R Block (150 East 86th Street), \$15.
- ☐ Preparation of the 1040 long form at Jason Jacobs & Company (99 Park Avenue), \$500.
- ☐ *The Arthur Young Tax Guide 1988* at B. Dalton

Booksellers (666 Fifth Avenue), \$10.95.

- ☐ One hundred-tablet bottle of Extra Strength Tylenol at Raemart Drug (630 Third Avenue), \$6.99.
- ☐ Penalty for failing to report and pay taxes on \$100,000 in income, about \$47,000.



BENNO FRIEDMAN

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N E W Y O R K

MADISON AVENUE AT 53-54 ST. BERGDORF GOODMAN ON THE PLAZA COLUMBUS AVENUE AT 72 ST.
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J H A N E

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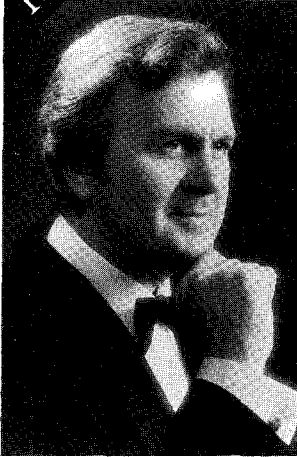
PHOTOGRAPHY: ALBERT BRAY

macy's

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BY RUTH GILBERT

**RUTH
RECOMMENDS**



SHAMROCK TIME!

Frank Patterson, "the world's reigning Irish tenor," is heading Radio City Music Hall's first-ever Saint Patrick's Day show, with singers, dancers, and traditional performers. The date, however, is March 16.

A rare cinematic event takes place at the Bleecker Street Cinema, March 18 to 24, when eight distinguished Polish films, by both established directors and newcomers, will be shown (674-2560 for information).

CANADIAN BRASS

On March 18 at 1 p.m., the renowned quintet celebrates Johann Sebastian Bach's 303rd birthday with, naturally, an all-Bach program—and it's free! The place: Trinity Church.



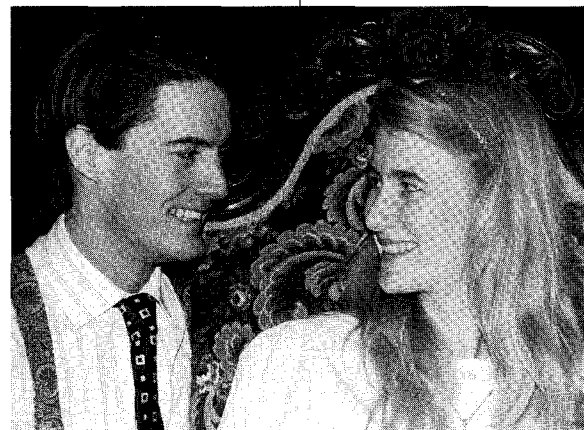
AT JAN WALLMAN

Above is Yvonne Constant, a French singer who has had an extensive career on Broadway and television and in films. You can catch her at Jan's, where she starts a limited engagement on March 22.



**INTERNATIONAL
GALLERY
INVITATIONAL**

Sentinel: Perseverance, a 1987 sculpture by Rhonda Zwillinger, will be on display at the Jacob K. Javits Convention Center from March 18 through 21. Sixty exhibitors will be represented.



Tom Gates

'THE PALACE OF AMATEURS'

This toothy pair (Kyle MacLachlan and Laura Dern) are trying hard to get discovered in

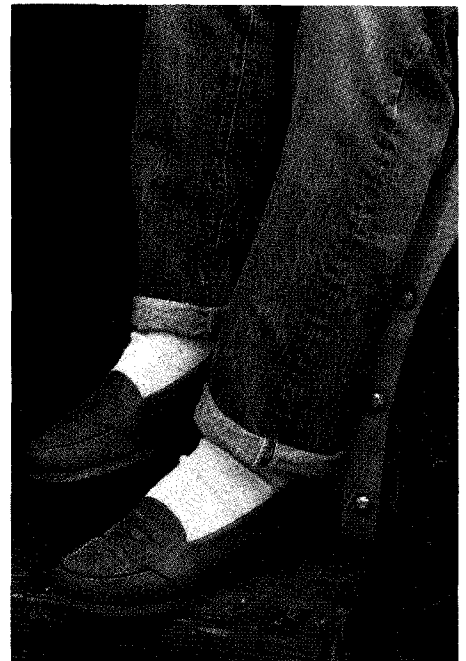
Hollywood. John PiRoman's comedy opens March 23 at the Minetta Lane Theatre.



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POLO DUNGAREES

POLO DUNGAREE SHIRTS, JACKETS AND BLUE JEANS ARE CRAFTED IN THE SPIRIT OF AN ERA WHEN QUALITY AND DURABILITY WERE MORE IMPORTANT THAN FASHION. CONSTRUCTED OF PURE COTTON DENIM, THEY ARE DISTINCTIVE IN DETAIL, FROM METAL RIVETS AND SHANK BUTTONS TO TRIPLE-NEEDLE STITCHING FOR ADDED DURABILITY. INSPIRED BY THE COMFORTABLE CHARACTER OF WELL-WORN UTILITY CLOTHING, POLO DUNGAREES BY RALPH LAUREN ARE AN AUTHENTIC EXPRESSION OF CLASSIC AMERICAN WORKCLOTHES.



POLO  RALPH LAUREN

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THE OTHER CUOMO

WILL THE SON RISE ALSO? BY JEANIE KASINDORF

GETUP!GETUP!GETUP! AREYOUUP? GETUP!" Andrew Cuomo sits at the wheel of his 1975 Corvette Stingray, the car he bought for \$5,000 ten years ago, when he was a Fordham senior living at home in Queens. He rebuilt the brilliant-blue car with his own hands; now, except for a door AJAR light that won't go off, it is in such perfect shape that he has been offered \$12,000 for it. As he steers the Corvette onto the Bruckner Expressway, he imitates the way he was awakened at six this morning by a telephone call from the governor of New York. "Getup! Getup! Getup! Areyouup?"

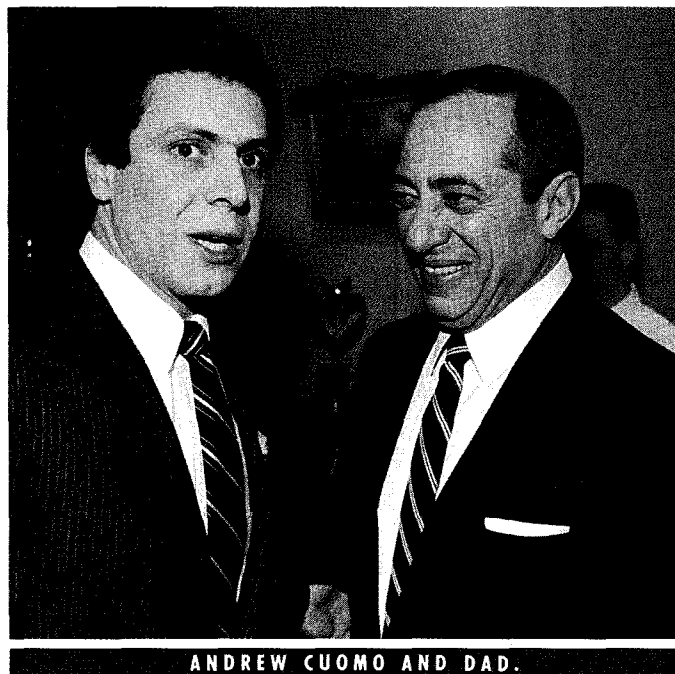
Andrew smiles widely. There is a great deal of fondness in the imitation. "He usually calls at six, depending on what's going on. If he's in a charitable mood, he'll call about seven."

He hits the Bruckner Expressway at rush hour. The traffic slows, and Andrew starts to worry. He is due at a radio show in New Rochelle to take calls from angry homeowners. They want to keep HELP—his not-for-profit corporation that builds temporary housing for the homeless—out of Westchester County. "I'm getting out the ammo," one of them has already said. To be late would be a disaster.

"If this was Mario, ohhhh,

would we pay," he says, chuckling to himself. He knows the speech well: "Do I have to do everything *myself*? You guys, oh, Jesus Christ, you guys.' He hates to say 'f---,' so he'd go 'Ffffff . . . you guys, oh, you guys.' Then if he really wants to keep it going, he'll start quizzing you: 'How far does the station broadcast to? What are the audience demographics?' He could keep you going forever."

Andrew reaches behind the visor, pulls out a pack of Parliaments, and lights up. It is the only sign that he is nervous about the evening ahead. He has been through dozens of nights like this in his life. But this time, he is on his own, carving out a place for himself on the political scene.



ANDREW CUOMO AND DAD.

ANDREW CUOMO looks like a taller, leaner version of his 55-year-old father, with the same thick jaw and deep-set eyes. He is a savvy, funny, street-smart political insider who has spent eight years as Mario Cuomo's alter ego and chief adviser. At 24, he was the manager of Cuomo's successful race against Ed Koch for governor of New York. At 25, as head of the governor-elect's transition team, he set up the new government. For two years, he served as the governor's special assistant. Then he left



WITH RESIDENTS
OF HELP, THE
BROOKLYN
HOUSING COMPLEX
(NOT SHOWN) HE
SPEARHEADED.

ANDREW AND THE GOVERNOR TALK SEVERAL TIMES A DAY. NO ONE ELSE HAS HIS ACCESS—OR HIS CLOUT.

Albany for a law practice that has put him at the center of some controversy. He founded HELP, a project that has given him his own political platform. Now, having just turned 30, he is talking about a run for a congressional seat from Manhattan or Queens.

"Here's what people know about me," he says with the certainty of a man who has played a major role in shaping the public's perception of Mario Cuomo. "Governor's adviser. Campaign manager. HELP. Then there's all these little unconnected dots, little questions." He's talking about the stories suggesting that he used his relationship with his father to get legal clients, and the latest stories about the lawsuit involving a Florida savings and loan. "Hopefully, someday it will be like this: HELP. Campaigns. Governor's adviser." He smiles wryly. "And no more unconnected dots."

It is one week before the radio show, and he is walking through his Park Avenue law firm's hallways, heading for a meeting about the Westchester fight. He is wearing a handsome, dark-blue-gray suit. His navy tie is from Hermès. On his right hand is a gold-and-diamond ring that belonged to his grandfather Andrea Cuomo. For all his political savvy, he still looks like the kid from Queens who made mothers cluck appreciatively and run to find their eligible daughters.

He greets the Westchester County officials who have driven down to meet him and settles into a chair, with his ever-present pack of Parliaments. "They are killing us in Westchester," he tells the officials. He has built his first HELP facility in Brooklyn. Now he wants to build four more in Westchester. Two weeks before, he announced that he wanted to build a 108-family complex on four acres in Greenburgh, in the middle of a wooded 30-acre site. Six days after that, 600 angry homeowners met in a Westchester high school. They have invited Andrew to come to Woodlands High in Greenburgh to face them.

"The good news is that we haven't shot off our toes," he says. "The bad news is we haven't said anything. You have a town of 85,000. The only people protesting are those nearest the site. The way the issue has been framed by that group is 'the politicians against the people.' And in the long run, you don't win that debate. We must stop this before they get up a head of steam." He ends the meeting with a plan. "I'll offer to appear on any radio station that invites me. I'll write an op-ed piece for the Gannett papers. I'll get some facts out. Then I'll go to Greenburgh."

"I'M TALKING TO A REPORTER ONCE," ANDREW SAYS, turning to the bookshelf behind his desk and pulling out a large, leather-bound book. "He says, 'Well, your father's very liberal.' I say, '*Liberall Liberal!*' I say, 'This is an *Italian* guy, grew up in South Jamaica, Queens. I'm eighteen years old, I'm still waiting for my talk on sex! Boom! That was the lead! So the next thing I know, this book arrives in the mail.'" He hands it across the desk. On the cover, in carefully embossed gold letters, is the title: A COMPENDIUM OF ADVICE TO MY SON ANDREW ON MATTERS OF SEX, BY MARIO CUOMO. The pages are all blank.

Andrew's office, with its large mahogany desk and wine-leather chesterfield, is dominated by a portrait of his father's favorite philosopher, Sir Thomas More. For 25 years, the painting hung in whichever office Mario Cuomo occupied. There is a white telephone for office calls and a black telephone for calls from the governor ("Their Park Avenue to Albany hotline," the *Washington Post* dubbed it).

Andrew and the governor talk several times a day. Critics say that their special relationship stems from the governor's suspicious nature. They say he is unable to trust anyone but his son. The governor has long insisted that is not true, that he relies on a wide group of advisers. But no one has Andrew's access—or clout.

Though Andrew is no longer involved in the day-to-day running of the state, he is consulted on the major political and policy decisions that will have some impact on how the governor is viewed in the state and the nation. Andrew worries about how to handle reporters' questions. How to spin a story. How to organize damage control after a negative article appears. If the men on the governor's staff are fighting among themselves, or somebody wants a raise or wants the governor to do something he can't persuade him to do, Andrew is called.

"Andrew is the conciliator," says John Marino, executive director of the state Democratic Party. "If you have a disagreement, you don't try to fight it out with the governor, because he's going to win. You turn to Andrew. Not so much because he's his son. Because he's someone who's been with the candidate a long time."

ANDREW WORKED ON HIS FIRST MARIO CUOMO election campaign when he was seventeen, putting up posters and doing advance work for his father's unsuccessful race for lieutenant governor. In 1977, while Andrew was at Fordham, he was in charge of the Bronx in Cuomo's mayoral race against Ed Koch. "This was a campaign where you learned how not to run a campaign," he says with a laugh. "It was 'See how many times you can get knocked down in a single fight.'" In 1978, he was campaign manager for his father's successful race for lieutenant governor.

Then came 1982. Lieutenant Governor Cuomo asked David Garth to handle his race for governor. Garth said he would do it—unless Ed Koch decided to run. Then Garth went off to Spain with the mayor and returned to announce that he was running Koch's campaign. The job fell to Andrew. "Andrew put together ragtag groups who initially were more anti-Koch than they were pro-Cuomo," says Sandy Frucher, the head of the Battery Park City Authority. Andrew Cuomo and Frucher form the inner circle within the Cuomo inner circle. "He had only \$1.6 million to spend, to Koch's \$3.5 million. And he knit those people together by convincing them there was some hope of winning and by sweet-talking them into working eighteen hours a day for him." When the campaign was over, the veteran political organizer had been beaten by the candidate's 24-year-old son.

"At first, I didn't think I should run the campaign," Andrew says. "You are in a fledgling campaign that nobody believes has a shot to win. You need credibility. The last thing you need is 'Oh, my son is going to run the campaign.' Don't make us laugh! We were looking for a name. But we didn't find one."

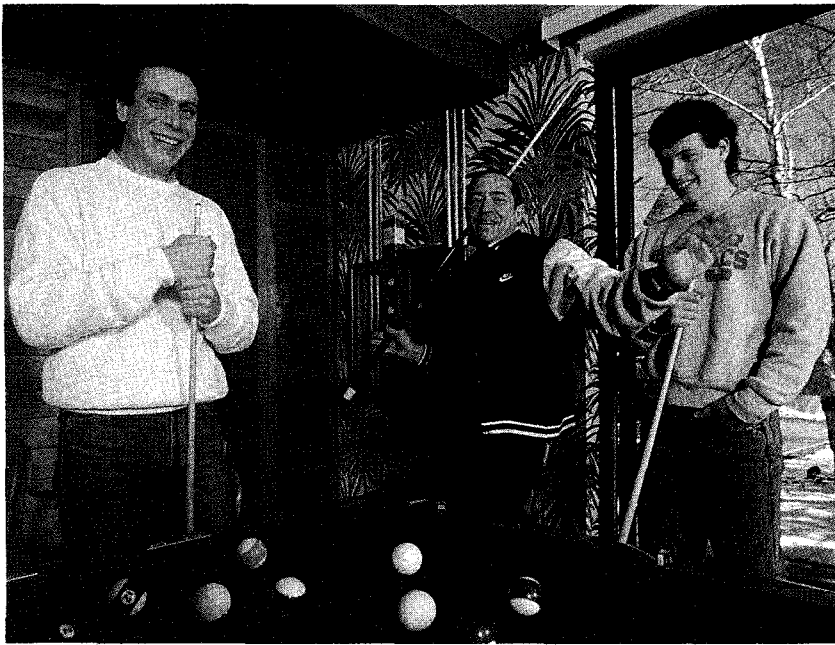
The first major turning point came at the state Democratic convention. Cuomo went in fearing that he might not even get the 25 percent of the delegates required to put him on the primary ballot. He came out with 39 percent.

"I do a television interview," Andrew says. "I say I hope we don't get the 25 percent, because I would rather go the petition route and be able to raise the issue of being closed out by the bosses. So they call me. The *big Democrats*. Here I am. It's my first convention, *ever*. They call me into this hotel. This was

Donald Manes. Stanley Friedman. Meade Esposito. And the state party chairman, Dominic Baranello. And they say they're going to give me 25 percent. I say, 'I'm not going to take it.' I say, 'You try to give me votes, I believe it's wrong. That's *brokered*. That's *bossism*.'" He laughs at the picture of himself, the earnest young law student. "I said, 'You do that, I'll make all my delegates vote for Koch.' They said, 'What do you mean?'" He starts to bellow. "What? Are you crazy?"

"What happens, there was such confusion on the floor they didn't know what to do. Because they were afraid now. If I was giving delegates back to Koch, they didn't know how many they had to give me to make sure we got the 25 percent. So we came up with 39 percent."

If you have a disagreement with the governor," says a Democratic bigwig, "you don't try to fight it out; he's going to win. You turn to Andrew."



WITH HIS FATHER AND HIS BROTHER, CHRIS.

"Did you know that that was going to happen?" I ask. "Oh, I knew that was going to give them serious heartburn."

THE BLACK TELEPHONE RINGS. ANDREW PICKS IT UP and listens. "New Hampshire," he says, then listens some more. "What do the polls show?" After he gets an answer, he says, "It's nice of them to give you a week to decide. I'll call you in the morning."

"Was that a call about an endorsement?" I ask. "I don't suppose you're going to tell me what that was all about?" Andrew simply smiles.

The one subject he is not comfortable talking about is presidential politics. He does get calls from Democrats around the country, he says, but refers them to the state Democratic Party. His father gets calls from the heavyweights, like Bob Strauss. ("You've got balls that clank, Mario," Strauss once told the governor as a way of explaining why he should run. "Balls that clank.")

Andrew discusses the possibility of a 1988 presidential race as if he were walking over broken glass: "Do we talk about the possibility of a brokered convention? Sure we do, sure we do. We agree that the chances are nil, and that's it. Period."

"Would you play a role in a presidential campaign?"

"I could play a role. I don't think I could run a presidential campaign. I don't think I would best serve the governor by being a campaign manager. People tell me I'm wrong. I don't know. I don't think I would be the best person you could find to run a national campaign. Because I haven't run one."

He has been to only one Democratic national convention, in San Francisco in 1984, when he staged the governor's famous keynote speech. It was Andrew who wrote the ending that talked about his grandparents and "their little grocery store on the other side of the tracks in South Jamaica." He argued with other Cuomo advisers who were afraid it would make the governor seem "too New York, too ethnic, too parochial." It was that ending that brought the house down.

"We get the past films of the conventions," he says. "And whoever said that this keynote was a great position was—*wrong*. We look at these past films, and these poor guys—no one even stopped talking to listen to them. So we say to the Mondale people, 'Can we run a film before the speech?' The film was supposed to do several things. Number one, introduce the governor, who was not known nationally. Two, portray New York in a nice way, take all the edge off New York. Three, turn off the lights in the convention hall. Quiet the crowd down."

"So they start to run the film. The lights are still bright. I'm sitting next to the guy on the lights, saying, 'Make them lower.' And the Secret Service comes over. He wants to pull my head off. He says the lights are too low; they can't spot someone with a gun. So the film's running, and we're arguing."

"What happened to the lights?"

"They fluctuated."

WHEN ANDREW WAS INTERVIEWED by the *Washington Post* in the middle of the 1986 campaign, he talked about how, since his father worked seven days a week when Andrew was growing up, he had to help take care of the family. "I was the oldest boy with

all the girls," he said, "taking care of the house, helping my mother with things. I didn't have it easy." It's a mistake he's not about to repeat. "You know how much I heard about that the *first time*?" he says, and laughs uproariously. "An *Italian* man. You say he's not home with his *family*. If you think I'm making that mistake again, you're *craaaaaazy*!"

"He was very protective of his sisters," his mother says. "A real big brother. When the girls would go out—even Margaret, who is two years older—he was always there to meet their dates and see what they were like." Maria was mugged twice in one year by the same man, who, the second time he came after her, burned her breast with a cigarette. Andrew spent the night prowling the neighborhood in his car, looking for the attacker.

What he remembers about his childhood is "I worked a lot. I did just about everything. I worked in the library. I worked with kids with reading disabilities. I cut lawns. I was a security guard. I worked in gas stations. I towed cars for Triple-A. Then I started buying cars and fixing them up and selling them. I paid for high school; it was about \$600 a year. I paid for college, law school. I still have student loans I'm paying off. I got full scholarships to St. John's law school and New York Law. But I had lived at home when I went to Fordham, and I wanted

to get away. So at the last minute, I applied to Albany Law."

He moved into a dreary apartment on the top floor of the Wellington Hotel in downtown Albany. His father, who was then lieutenant governor, stayed there when he was in the capital. "That was a great deal," Andrew says. "Mario stayed one, two nights a week; at the end, we had so much fun, he stayed a little longer. Mario loves to tell stories, like the time he left for the weekend and put my mother's picture right over my bed and said, 'That's your mother; don't you dare take it down.' And how I used to have his driver call me when he was on the way, in case I had a girl in the apartment. But it wasn't like he came, he cramped my style. I enjoyed his company."

In his last year of law school, Andrew transferred to New York Law so he could run the 1982 gubernatorial campaign. After serving for two years as a \$1-a-year special assistant to the governor, he joined the Manhattan district attorney's office. He spent a year with Robert Morgenthau before becoming a partner in the law firm of Blutrach, Falcone & Miller.

THE FIRM WAS FOUNDED IN 1980 by Jerry Weiss, a Queens lawyer who met Mario Cuomo during his first campaign in 1974 and became his counsel in the secretary of state's office. Weiss left the firm in 1983, turning it over to Michael Blutrach, Robert Miller, and Lucille Falcone, Andrew's former girlfriend. Falcone had started her legal career in Mario Cuomo's former law firm and was the governor's chief fund-raiser.

Manhattan Lawyer reported that the partners each made about \$225,000 in 1986. Andrew insists that his salary—which includes the use of a new Jaguar owned by the firm—is in the low six figures. "Last year," he says, "I made more in the stock market than from the firm. Even through Black Monday. And that had nothing to do with the governor."

During the 1986 governor's race, the Cuomo camp raised questions about Republican candidate Andrew O'Rourke's former law firms. The ploy backfired when the O'Rourke campaign turned around and started asking questions about Blutrach, Falcone & Miller. That resulted in a series of stories suggesting that the firm was acquiring clients—especially major developers—who hoped to cash in on the fact that Andrew was the governor's son.

There is no question that two developers came to the law firm because its partners had close ties to Governor Cuomo. Donald Trump approached the firm (before Andrew joined it) after meeting Falcone during a Cuomo fund-raising dinner. William Zeckendorf retained the firm because, he told the *New York Times*, "we thought they could help us politically." Marty Raynes also became a client. Jerry Speyer hired Andrew Cuomo to do what Andrew calls "one small job" for him. Even Abe Hirschfeld used Blutrach, Falcone & Miller, before the Cuomos got him kicked off the ballot during his campaign for lieutenant governor.

No one has produced any evidence that the firm used its influence with Mario Cuomo to help any of its clients. When Zeckendorf asked it to represent him on a proposal for Battery Park City, he was turned down. He took his business elsewhere. Since Andrew joined the firm, it has refused to represent any client before any state agency.

Still, there remains the suspicion that the firm gets clients who think it can't hurt to know the governor's son. "There's no one line that gets me crazier," Andrew says. "That's the cheapest shot you can take at me. 'Cause it's something I can't disprove. You're saying they came 'cause I'm gonna help them in some way you can't identify. There's no way for me to help them, 'cause I won't take matters that involve the state. But you're saying I'm still gonna help them. So you're saying I'm not a successful lawyer, I'm just the governor's son."

ONE OF THE FIRM'S MAJOR CLIENTS IS SHELDON Goldstein, a Rockland County developer who was a big Cuomo contributor in 1982. He retained Lucille Falcone to do legal work for him after that campaign. In 1985, Falcone recommended that Goldstein use Andrew Cuomo to represent him in his attempt to take over the New Jersey-based Hudson United Bank. Through his work with Goldstein, Andrew developed a

When the 1982 campaign was over, veteran political organizer David Garth had been beaten by the candidate's son—a 24-year-old.



ELECTION NIGHT, 1982: AWAITING THE RETURNS.

specialty in banking mergers and acquisitions. It's that specialty that has gotten him embroiled in the Florida lawsuit.

The suit grew out of a shareholders' fight over Oceanmark, a small, year-and-a-half-old bank in North Miami Beach. The bank was founded by Lynn Fenster Smith, the daughter of Florida real-estate developers and mortgage bankers, and her family. When she needed capital for the bank, a friend put her in touch with Sheldon Goldstein. In 1986, he helped her line up 22 investors, including Andrew Cuomo and several of his law partners, who invested \$1.3 million.

In 1987, Goldstein decided to try to take over a failing Delray Beach savings and loan and merge it with Oceanmark. As part of the deal, Goldstein and his partners also planned to buy Florida real estate, held by the bank, that had gone into foreclosure. Goldstein estimated that the real estate could net them a quick \$4-million to \$5-million profit. Goldstein put Andrew Cuomo in charge of the merger.

"BAM, OUT OF THE BLUE, I'M TOLD I'M BEING SUED," ANDREW SAYS. "SO I SUED RIGHT BACK. THIS IS HARDBALL."

After several weeks of negotiations, the deal fell apart. Andrew Cuomo says he decided not to go ahead. The Fensters say they pulled out because the merger would weaken Oceanmark and cause it to go into default. They say the only people who would have benefited from the deal are Goldstein and his partners, who, no matter what happened to the bank, would walk away with their profit on the real estate.

The two sides, embittered by the failed negotiations, began to hold talks about buying each other out. The Fensters say that at one point, Sheldon Goldstein told them his New York friends didn't understand why he didn't cut them "with a razor blade." Goldstein's Florida lawyer says that if his client made the comment, he was only joking.

Soon after, Smith filed suit against Cuomo, Goldstein, and several other investors, charging them with violating federal and Florida state banking regulations and using threats to take control of Oceanmark. Andrew responded by filing a libel-and-slander suit against Lynn Smith and her brother, lawyer Jeffrey Fenster, as well as their lawyer, Bill Friedlander. He also filed a complaint before the Florida bar against Friedlander, claiming he had included Cuomo in the lawsuit only to embarrass him and pressure the other side to give the Fensters the price they wanted for their stock. Friedlander denies it.

"It's nothing but a business deal gone sour, and they're suing as part of their negotiation to get the price they want for their stock," Andrew says. "The last time I was involved was last August, when there were negotiations about buying the Fensters out. Their attorney said, 'If we don't settle this, we're going to sue.' Then he said, 'And we're going to name you in the suit and embarrass you.' I said, 'You're not going to use my name as a lever against these people. Go ahead, sue.' I never believed he'd do that. So I sued them right back." He shakes his head. "This is hardball. This is hardball."

AT 9:30 ON A FRIDAY MORNING, WE MEET TO DRIVE to Albany for my interview with the governor. There is a lot of tension between Andrew and his father over the interview. Andrew talked to him about it at 1:30 that morning and again at six o'clock. In between, he tried to write the op-ed piece on HELP for the Gannett papers. This morning, dressed in jeans and a checked wool shirt and brown leather jacket, he is showing the effects of little sleep.

The tension dates to the 1986 furor over the law firm's clients, when the governor struck back angrily at the press. Afterward, he announced that he had stopped talking to Andrew about politics. "It was a terrible period," one of the Cuomo inner circle says. "They literally didn't talk for five months."

Andrew says that's not true. "We never stopped talking," he says. "We may have talked in higher decibels, but we never stopped. But it was a tough period for both of us. Because I do not believe my reaction or the governor's reaction to those stories served us well. But the governor's reaction was noticed more. The reaction became the story." Andrew is worried that the governor will do it again.

When we arrive in Albany, he decides not to take me into the governor's office. "All I need is to show up in this outfit," he says. So he drives me to the executive mansion, where he greets his seventeen-year-old brother, Chris, whom he clearly adores, with a handshake and a hug. While I am talking to the governor, he and Chris are going to shoot hoops in the backyard. When a state trooper comes to take me over to the

executive chambers, Andrew raises his eyebrows and grins. "Good luck," he says. "You're going in with the bear."

WHY ARE YOU DOING THIS STORY?" THE GOVERNOR asks, ready for a fight. "Because Andrew may run for Congress." "Do you have a list of tough questions saved up for the end?"

"Look," I say, "I know there's a lot of concern about this story. But I think the law firm and the Florida lawsuit are Andrew's business, and I've discussed them with him."

And so the governor settles down to reminisce a little about his son.

"The '82 race. I thought he could not manage it. I was probably blinded by the fact that I was a parent. In the beginning, Andrew's role was to keep [fund-raiser] Bill Stern, [campaign chairman] Bill Haddad, [poll taker] Harvey Cohen, and [union coordinator] Norman Adler from killing one another. And I don't know how he did it. You needed subtlety, patience, psychology, strength. He had all of that."

"I've been told," I say, "that once you won the election, you were very divided about what role Andrew should play. That on the one hand, you wanted him in Albany. On the other hand, you felt he should have his own life."

"I'm not divided," the governor says, ready to get to the very subject Andrew was hoping he wouldn't discuss. "I did not want him. I needed him. But I was not eager to have him in government. I knew he would be punished for his association with me. I knew he would not be fairly judged. So I was eager to see him apart from me, not because I didn't want his help. He's invaluable; you can't measure what he does for me. Because I trust him implicitly. That by itself was a great deal. He's not been able to be judged fairly. The negative press he's gotten is because he is my son. Do I think it's unfair? Am I whining about it? It is unfair."

"Would you encourage him to run for Congress?"

"Andrew is a potential great public servant. What he needs—maybe he has it and he hasn't told me—is a mental and spiritual commitment. He has to be totally convinced that it's the thing for him to do. Then he will be unstoppable, and a great force for good. A great force for good."

THE HELP COMPLEX IN THE EAST NEW YORK SECTION of Brooklyn looks like two long, low motel buildings stretching along a full city block. There is a football-field-size courtyard between the buildings, with a basketball court, a children's playhouse, and brightly colored playground equipment. Andrew walks through the complex like a construction super, running his hands over a seam in an exterior wall, looking at a long crack in an apartment wall, and saying, "When this settles, I'm afraid we're going to have trouble."

He has spent over two years working on the project, with no staff—only the HELP board—to assist him. "All my work and the expenses the law firm has incurred are pro bono," he says. The complex will hold 200 families. In most cases, that means young mothers—usually 17 to 24 years old—and their children. Housing a family in a HELP apartment will cost the city only two thirds what it pays for a welfare-hotel room. "We have social workers to help these people find jobs and get back on their own feet and find permanent homes," Andrew explains. "The city puts them in welfare hotels, in the worst pos-

"I WON'T GO AWAY," ANDREW TELLS A WESTCHESTER OPPONENT. "I DON'T GET SCARED, AND I DON'T RUN."

sible environment you could put anybody, and then wonders why they can't get their lives together.

"The kids came in on moving day, out of the Hotel Martini; you should have seen them. They looked at the kitchens and said, 'Mommy, are you really going to cook?' We came out on a weekend with a Christmas tree and presents and decorated it, and you should have seen those kids' eyes. The things you and I take for granted. They couldn't believe it. There was one kid—he was some kid. His mother was a crack addict, and he knew it. We got her in a substance-abuse program and gave her the support to stick to it."

As he walks through the project, greeting the Red Cross staff that runs the facility, chatting with residents, he is looser than his father is in such settings. This part of politics is easy for him. Janet, a sassy young black woman who is nine months pregnant, comes up to hug him. The last time Andrew was at HELP, she told him, "Handsome, after this baby is born, you're the first man I'm gonna come look for."

THE FIRST WESTCHESTER RADIO STATION TO INVITE Andrew to answer questions about HELP is WRTN-FM in New Rochelle. It is no coincidence that it is owned by Bill O'Shaughnessy, a Rockefeller Republican who was head of Republicans for Cuomo in 1982 and 1986. Despite the traffic on the Bruckner, Andrew arrives at the station with enough time to let O'Shaughnessy pour a shot of Absolut into a glass for him. "Mario could do this," Andrew says, refusing the glass. "Then he could go on and be quick and clear. I don't know how."

For over two hours, Andrew takes questions from angry people who complain that HELP will flood their schools with homeless children and bring crime and drugs to their neighborhood. He sits at the microphone, chain-smoking Parliaments and sipping 7Up, and calmly answers every person. He is rolling with the punches, politely listening to the angry speeches, winking when a caller attacks him. He explains that 60 percent of the children will be preschool age. He says that most school-age children choose to stay in the schools they are already attending. He cites a study showing that a facility on Manhattan's Upper West Side that is similar to HELP had only one police call in two years.

If he is changing any minds, it isn't evident. "I personally don't trust a politician anymore, 'cause they're in it for what they can get from the voters," a man says. "I don't buy his story at all," says another. O'Shaughnessy asks a woman, "Do you believe Andrew Cuomo?" "Well," she replies, "honestly, no."

BY 7:30, HARTSDALE AVENUE IN GREENBURGH IS lined with cars heading for the eight o'clock meeting at Woodlands High. There is something ominous about the bumper-to-bumper traffic. By eight o'clock, 700 people are packed into the auditorium's seats, holding heavy winter coats on their laps. A dozen photographers and television crewmen are roaming around, setting up lights. Another 100 people stand in the aisles. The room feels claustrophobic.

The murmuring and the yelling start as soon as the meeting begins. For three hours, there is a steady sound of grumbling—800 people talking to themselves, talking to their neighbors, talking to the speakers. It rises and falls like waves, turning into a great shout when one of the speakers says something the audience doesn't like, then falling back into a steady rumble, only to erupt again in boos and hisses and sarcastic laughter.

"It can be a model for the whole United States of America," Greenburgh supervisor Tony Veteran says, and the audience erupts in boos and a chorus of *noooooo*s. "Bull! Bull, Tony!" one man yells. "This is a joke! This is a joke!" another shouts. A woman clutching a Louis Vuitton bag mocks Andrew. "He'll make a great politician," she says. "I'll still sell you my house," a man yells at regular intervals. When a fire commissioner gets up to speak about protecting the HELP site, someone yells, "I'd let it burn." A woman shouts, "I'm not going to give my power to Cuomo No. 1, and to Cuomo No. 2 to run for Congress," and the audience erupts in rhythmic applause.

For the first time in the three weeks I've spent with Andrew Cuomo, he looks younger than his years. He sits on the stage with Westchester County officials, gray-haired veterans of this kind of fight, and frequently rubs his hands over his face, as if he's not sure what has hit him. He keeps his answers short and doesn't try to "jump in," afraid that will only increase the crowd's anger. By eleven o'clock, when there are only about 200 people left, he becomes more forceful. "Where is the humanity," a man asks, "of putting 108 families in one little spot?" "Where is the humanity," Andrew says, "of welfare hotels?"

CAN YOU BELIEVE THIS? CAN YOU BELIEVE THIS?" IT IS two mornings later; any fight that was knocked out of Andrew at the Greenburgh meeting is back again. He is waving a copy of a front-page story from the Gannett papers. The day after the Woodlands High meeting, the town board of Mount Pleasant, the second town where he'd hoped to put a HELP facility, passed a resolution opposing his plan. The vote was led by Michael Rovello, the Mount Pleasant supervisor.

"I can't believe it! I didn't even *present* this! How can they vote on it when it wasn't even formally proposed? The bastard. He doesn't let me *speak*. I ask him three times to speak to him, and then he says it was poorly presented. There is nothing before the town! *Nothing!* They don't even have anything to act on! That bastard! Can you believe he did that? Jesus Christ! I can't believe he did that! This is *wrong!* This is *wrong!* How do you as a government body act on a proposal you've never heard? Talk about political pandering!"

"Have you lost Westchester?" I ask.

"Oh, nooooo," he says. "Oh, nooooo."

Andrew tells his secretary to get Rovello on the phone. "It is not the end," he says. "It always gets worse before it gets better. We're going to do a poll in Greenburgh, to show the town board, before they vote on it, that these 800 people don't represent the whole town. We're going to do a direct-mail letter to draw out people on the other side. And we're going to take a proposal back to Mount Pleasant."

His secretary says Rovello is on the phone. Andrew leans forward over his desk, angry and intense. "I want to take you out to Brooklyn," he tells Rovello, "and want you to look those kids in the eye and those mothers in the eye, and then I want you to tell me it's a scary thing." Then he begins a speech that is reminiscent of one Mario Cuomo made in 1977, the night he lost his race for mayor of New York.

"I'm not going to go away," he says. "I'll answer the questions in Greenburgh, and I'll get this in Greenburgh. Because I do a lot of things. And I don't get scared, and I don't run. I want you to know this personally. I'll be back."

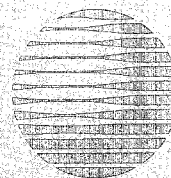


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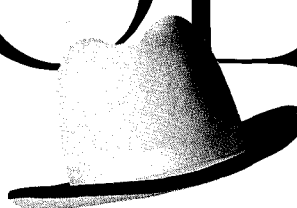
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THE BOOK ON TOM WOLFE



**HE TALKS WITH JOHN TAYLOR ABOUT 'BONFIRE,'
STATUS IN NEW YORK, NEW SOCIETY—
AND THE SEMIOTIC MESSAGE OF THOSE WHITE SUITS**

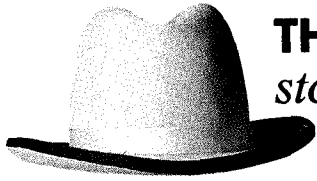
THE ISLE OF CAPRI, ON THIRD AVENUE AT 61ST Street, is a dark, old-fashioned Italian restaurant right around the corner from Tom Wolfe's house. When I call him about getting together for lunch, he suggests we meet there. "The food is good," he tells me, "or at least *I* think it's good." A nice touch, that, and a characteristic one, too—the self-deprecatory, but-then-what-do-I-know note being very much in keeping with the courteous Virginia-gentleman manner Wolfe likes to assume.

The following week, Wolfe pushes through the restaurant's paned-glass doors and is effusively greeted by maître d' Angelo Sciavette, who takes Wolfe's enormous wide-brimmed hat and his fitted gray herringbone overcoat. Underneath, he is wearing the obligatory white suit—one of seven he owns—with the real buttonholes on the jacket sleeves and a lavender silk in the breast pocket.

PHOTOGRAPH BY GREGORY HEISLER

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THE REAL STUFF: Bonfire has become a sort of Rosetta stone for the eighties. You can hardly discuss life in New York today without someone's invoking the book.

Wolfe is now 57. The lank hair he tucks behind his ears is graying, and his eyebrows are starting to spiral out the way eyebrows do when men hit their mid-fifties. A certain wrinkly slackness is developing in the neck. It's not that Wolfe looks old, or is old; it's just that his writing is so irreverent, so mischievous, so frisky—*The Bonfire of the Vanities*, which *Harper's* magazine said has 2,343 exclamation points, employs that same hyperthyroid prose style Wolfe concocted when he was 32—that it is easy to forget he's been on the scene for more than a quarter of a century.

Wolfe has had a lot of successes in those years, but *The Bonfire of the Vanities* is of an entirely different order. It climbed to the No. 1 slot on the *Times's* best-seller list eleven weeks after its publication in November and has been nailed there ever since. To date, 625,000 copies have been printed. There's been a paperback sale of \$1.5 million, and producers Jon Peters and Peter Guber bought the movie rights.

But the book has had an impact far beyond what its sales figures suggest—impressive though those are. Although set exclusively in New York (except for one brief scene in Southampton), *Bonfire* has proved even more popular around the country than either *The Right Stuff* or *The Electric Kool-Aid Acid Test*, both of which were also best-sellers. Indeed, *The Bonfire of the Vanities* has become a sort of Rosetta stone, a reference source for deciphering the eighties. You can hardly discuss any aspect of life in New York today without someone's invoking the book. As Joseph Heller did with *Catch-22*, Wolfe has created a vocabulary that captures the spirit of an age in all its excesses and contradictions.

It is difficult even to pick up the *New York Times* without coming across some echo of the book. The Reverend Al Sharpton has seized control of the Tawana Brawley abduction-and-rape case in much the same way as *Bonfire's* Reverend Reginald Bacon takes charge of the hit-and-run murder of a black Bronx teenager. In January, Mayor Koch was jeered on a Harlem stage in a scene

that seemed to duplicate the book's prologue. Even John Mulheren, the arbitrator who allegedly stalked Ivan Boesky with a gun, seems to be acting like Sherman McCoy, the bond salesman in *Bonfire* who is driven to desperation when his life collapses around him.

"There have been a lot of resonances," Wolfe says, "but I believe that if you make it your point to describe what's actually out there, this is what will happen. Two things that are so much a part of the eighties—and I couldn't believe nobody

their bauble to Tom Wolfe's catalogue of shoes—electric blue lizard pumps! snow-white Reeboks! bench-made half-brogued English New & Lingwoods!—is scary," John Leonard wrote in *Newsday*.

Wolfe has encountered this sort of criticism before and over the years has proved himself a master at turning it to his advantage.

"I take great solace in the fact that Balzac, who is my idol, was constantly criticized for the enumeration of status details," he says, pointing out that Balzac

was never admitted to the French Academy while many of his now-forgotten contemporaries were. "There was a great debate in the nineteenth century between observation and imagination. Observation was seen as tainted, and Balzac was dismissed as a mere observer."

Wolfe, who has been heavily influenced by the German sociologist Max Weber, describes himself as "a status theorist." He argues that the status group—be it the Army platoon or the Park Avenue charity establishment—is the paramount social unit. In *Bonfire*, Wolfe refers to the Bororo Indians of the Amazon, who "believe that there is no such thing as a private self." Wolfe, too, maintains that individual identity is largely defined by the status group. In *Bonfire*,

he quotes the Spanish brain physiologist José M. R. Delgado, who studied the Bororos. "For nearly three millennia, Western philosophers had viewed the self as something unique, something encased inside each person's skull, so to speak," Wolfe writes. "Not so, said Delgado. 'Each person is a transitory composite of materials borrowed from the environment.'"

According to Wolfe, the task of the status theorist—and the novelist—is to analyze the composite of materials that form the status structure.

"I think it's a literary fashion, but there's a great emphasis on the emotional life, the inner psychological life, of characters," Wolfe says. "It's considered much more elegant to stay on the psychological terrain than to get on the social terrain. The idea is [to reach] a



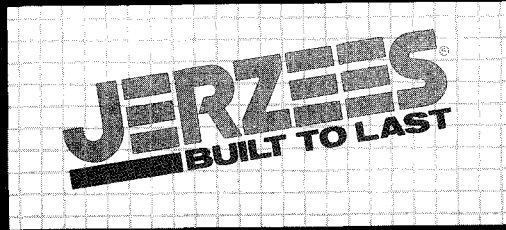
SOCIAL NOTES: Wolfe and wife Sheila.

else was writing about this in book form somewhere—are the astounding prosperity generated by the investment-banking industry, and the racial and ethnic animosity."

THE BOOK, HOWEVER, HAS not been received without reservation. Many critics are of the opinion that it is, of course, a great read, impossible to put down, hilariously funny, and indisputably on target, but still, in the end, somehow disappointing. One objection is that the book lacks Psychological Insight. Wolfe, the critics say, is preoccupied with all these superficial matters, like clothes. Some were outraged when *Bonfire* came close to receiving the National Book Critics Circle Award. "That the bailiffs almost gave

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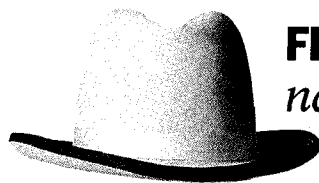


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FROM RIVER HOUSE TO BLEAK HOUSE: He had originally envisioned a book like *Vanity Fair*. "But if you're going to do New York, you have to do high and low."

higher sensibility [by examining] the torture in our souls. The setting is a given."

A delicate study of exquisitely tortured souls was not what Wolfe was interested in writing.

"I wanted to do a big book about the city of New York in the same way my idols, Balzac and Zola, had done big books about the city of Paris—my contention being this was the second great era of the city."

The first, he explains, occurred in the 1800s with the development of the modern industrial metropolis. The second era emerged by virtue of the extraordinary wealth generated since World War II.

"We've been living in a 45-year boom with little dips up and down that people call recessions," Wolfe says. This second era has also been marked, he says, by "license, and I'm talking about license in the sense of licentiousness, primarily in the sexual area but also in the breakdown of conventions, of manners and respect for authority."

The most recent stage in the second era of the city has been the flowering of New York's New Society. Wolfe expends a considerable amount of time in vivisectioning its milieu, and New Society, in return, has expended time and energy on trying to figure out who's who in *Bonfire*. It has been said that the Bavardages, who give the frightfully lavish dinner party, are based on John and Susan Gutfreund; but then it has also been said that John Gutfreund is the model for Eugene Lopwitz, the head of Pierce & Pierce. Arthur Ruskin, the septuagenarian whose wife is Sherman McCoy's mistress, is rumored to be based on John Kluge or Alfred Taubman. But Wolfe insists that all the characters are composites. "It's not a *roman à clef*."

Balzac and Zola wrote extensively of the clash between old money and new, and Wolfe was also drawn to the subject, largely because of its rich ironies. Both in Paris a century ago and in New York today, older families recoiled at the newly rich but found themselves unable to withstand the lure of their wealth. "Old money has its standards," Wolfe says, "but it can't resist going to the new parties."

Even Wolfe has felt the pull. "Writers all tell themselves they're just going to get material; then—wow!" While at just such a party, he came across the phenomenon that sums up the feverish pursuit of social ambitions: "I discovered the

laugh, the excessive, compulsive laughter."

TO DESCRIBE THIS ERA, WOLFE adopted the same panoramic technique that Balzac and Zola had used to depict Paris in the nineteenth century. "I wanted to prove that it was not only possible but desirable to write the kind of novel that had been classified as dead for the past 40 years," he says. "The big naturalistic novel of contemporary life."

It is, as Wolfe loves to point out, a form that the literary establishment has generally dismissed. Ortega y Gasset has argued that the novel is a quarry that has been exhaustively mined. After Proust, Joyce, James, Flaubert, and Virginia Woolf, nothing was left, he says, but "narrow and concealed veins."

"That's what our best young writers coming out of the universities have been working for the past 30 years—narrow and concealed veins," says Wolfe, who believes that the theory is responsible for the current glut of etiolated minimalist fiction. "That's why we journalists had a field day. When I wrote *The Electric Kool-Aid Acid Test*, I honestly thought it would stand up only until the highly educated people who were really involved—as I wasn't—in the psychedelic world wrote their big novels. When I wrote *Radical Chic*, I thought it would only stand up until, again, the highly educated people in the New Left wrote their books. Then I was going to be in trouble competitively. Those books were *never* written. That's what's astounding. Not that they were written and weren't very good but that they were *not* written. And it's all due to intellectual fashion, which has said that if you have talent, then you direct your energies to the narrow and concealed veins, whether it's the absurdist novel, the fabulous novel, the meta-fictional novel, whatever. It was happening in all the arts. You had to move in an arcane direction to gain recognition."

SINCE THE LATE SIXTIES, WOLFE had been planning to do a book on New York, a book of scope and breadth, a book that would be—even though he didn't advertise this—Balzacian. The success of *The Right Stuff* in 1979 provided him with a certain financial cushion. In 1981, he published *From Bauhaus to Our House*, and with that out of the way,

the time had come to give the big one a shot.

"I knew if I didn't do it now, I'd never do it."

Wolfe knew also that it had to be a novel.

"I didn't want to reach the end of my career and look back and say, after all this theorizing about fiction and nonfiction, 'What would have happened if I had tried a novel myself? What if this theorizing was an elaborate screen I've constructed so I don't have to face the challenge?'"

Most writers start a book with a theme and one or two characters. Wolfe approached it from the opposite direction.

"I decided first on the setting. I figured the characters would walk into the setting once I had it framed in my mind."

He had originally envisioned a book patterned after Thackeray's *Vanity Fair* but then realized that that would neglect the poor. "If you're going to do New York today, you have to do New York high and low." And the only place where the paths of high and low cross as equals, he felt, was the courts.

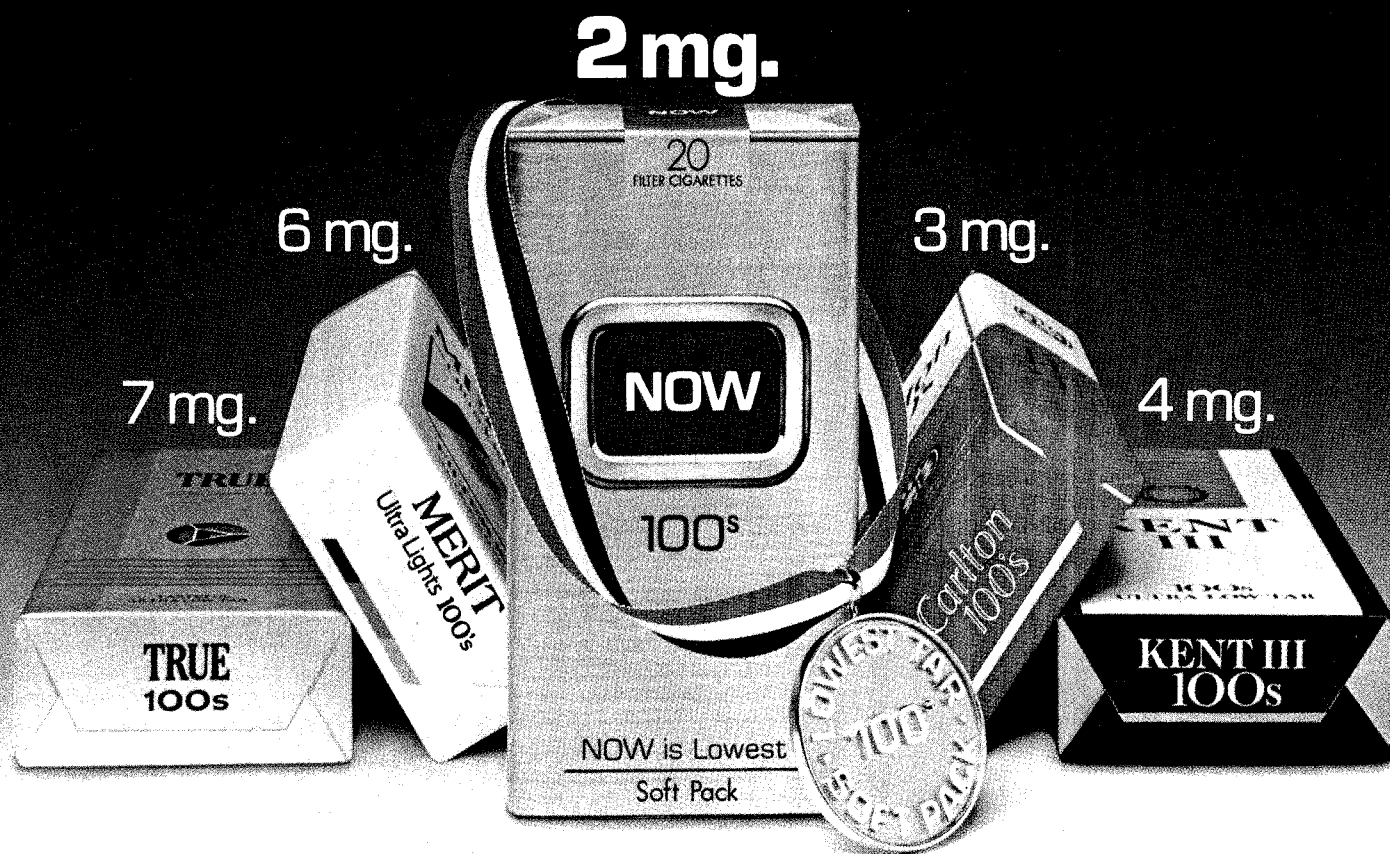
In 1981, Wolfe began getting up in the morning, putting on a suit and tie, though not the white rig ("I wasn't trying to be the star of the show"), and heading down to the Manhattan Criminal Court building at 100 Centre Street. He knew Burt Roberts, who is now the chief administrative judge in the criminal division in the Bronx. Roberts, upon whom Wolfe loosely modeled the character of Judge Mike Kovitsky, was at the time a trial judge at 100 Centre Street. Wolfe started watching one of his cases, at one point even sitting next to him on the bench during a calendar session.

Wolfe's cream-colored townhouse is in the noisy, exhaust-befumed district north of Bloomingdale's. After soaking up material for a year or so, he sat down in his second-floor study.

"I'm an outline man. I think spontaneous writing is a waste of time." He endured many false starts. At first, he envisioned a big art-world motif and sketched four chapters ("not bad chapters") that he later deleted because he thought the book was getting too long. "Maybe it was a mistake to cut it out."

Wolfe also continued to do research. He had struck up acquaintances with several court stenographers, and it was from them that he learned details about

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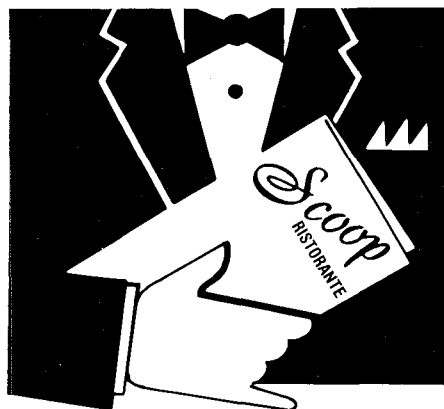
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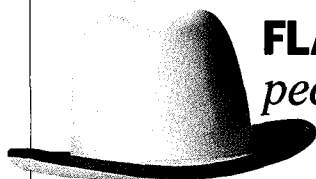
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FLAK CATCHER: "What I do sets people's teeth on edge—it's a gaffe to raise issues so frankly."

the hair-raisers at Bronx County Supreme Court.

"They would say, 'Things are much wilder in the Bronx.'"

In early 1984, Wolfe ventured up to the Bronx himself. His friend Edward Hayes had once worked as an assistant district attorney in the Bronx homicide squad, and he opened doors for Wolfe.

"It was directly through Eddie, for example, that I was able to go down to the detention pen," Wolfe says.

After a few such experiences, Wolfe relocated *Bonfire's* action to the Bronx. That decision helped him complete an outline. But after investing almost three years in the project, he had yet to start writing—and it was beginning to worry him.

"I finally decided, 'I've got to get this book out; I can't afford to be blocked. It's so stupid to be blocked.'"

Balzac, Dickens, and Zola had all written great books on deadline, and Wolfe felt (O Vanity!) that maybe if he were under similar pressure, he would have similar results.

"I really thought I could get it up. I knew I could meet the deadlines if I had to."

Thus it was that in the spring of 1984, he took a 100-page outline and individual chapter summaries to *Rolling Stone* publisher Jann Wenner, who agreed to pay around \$200,000—the cushion from *The Right Stuff* was shrinking fast—to serialize the book as Wolfe was writing it.

WOLFE SETTLED down to work in the white Victorian house in Southampton where, with his wife and son and daughter, he spends his summers. But even as he was submitting installments to *Rolling Stone*, he started spotting holes in his outline. To begin with, he had originally planned to have the central scandal revolve around the discovery of the rent-controlled apartment that Sherman McCoy's mistress keeps for her liaisons. That, however, was a rather limp pretext for ethnic outrage.

"I had racial friction but realized it wasn't making sense," Wolfe says. He had heard accounts of wealthy whites involved in hit-and-run accidents in the Bronx. "I decided this would make it much more plausible."

While that change solved one problem,

it created a host of others. Wolfe had always been able to restructure his nonfiction work without too much worry, since the stories were held together by facts. The rules governing fiction, however, are entirely different.

"In fiction, if you start tampering with [events], like introducing an automobile accident, suddenly things are chaotic. You don't even realize how many loose threads you have created."

Because *Rolling Stone* appears every two weeks, he hoped no one would notice.

"One of the great things about journalism is, it's thrown away," he says. "I don't think many people were as aware as I was of how many times this thing was going offtrack in terms of structure. I was making mistakes. And I was acutely aware of it."

For example, he seized upon the idea of the hit-and-run accident at such a late date that he didn't write the scene until the book was half over—far too late to build suspense. But perhaps his largest problem was the occupation of Sherman McCoy.

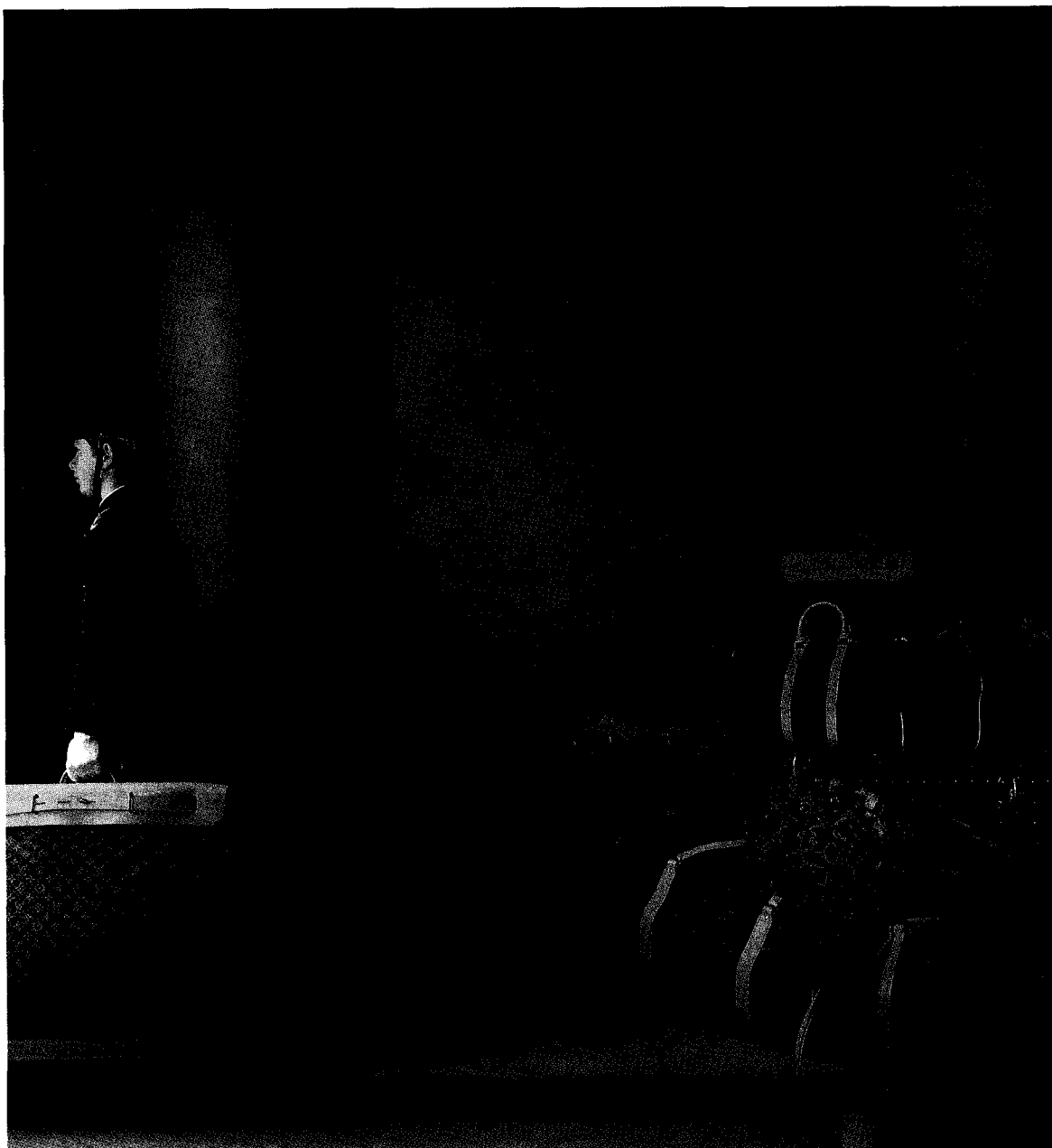
"I'd made the mistake of making Sherman McCoy a writer, without having done any research about writers. I thought I knew it all, and I didn't. I hadn't even thought of myself in the role of a writer."

Assigning McCoy that particular career struck many as an odd choice. Wolfe did it "for convenience. I thought, 'I'm going to have to do all this reporting for all the rest of this stuff'; it was simply one less job to do. But [McCoy] was very boring. You never saw him sitting down at the typewriter. I can't stand novels or movies in which people have an occupation and you never see them at it."

At the last minute, Wolfe actually thought of changing McCoy's occupation. By the summer of 1984, he had started to hear stories about the gonzo atmosphere on Wall Street. Through a friend, he was able to spend a day on the government-bond desk of Salomon Brothers. Again eschewing the white suit ("I wasn't trying to attract attention"), he observed the firm in full deal-delirium, even listening in on the telephone conversations of traders.

The tumult of Salomon's trading floor fascinated Wolfe ("the sound of well-educated young white men baying for money on the bond market" is one of *Bonfire's* more memorable images). But he felt it was too late to introduce Wall

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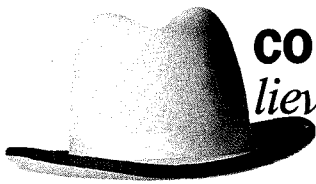
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CONSERVATIVE CHIC: *Some believe Wolfe's clothes are actually a subversive political gesture.*

Street into the *Rolling Stone* serialization. That would have required more reporting, and he was already engaged in the other huge changes even as the biweekly deadlines rolled toward him.

Given all the changes Wolfe did make, it is no surprise that the serialization—what he calls “a very public first draft”—was such a dud.

“I had the distinct impression the population was not thronging the docks waiting for the next issue, the way they did with Dickens,” he says. “No one was rude enough to say, ‘This isn’t the hottest thing in history,’ but I was beginning to feel that’s what the verdict was.”

In fact, for a while, he was convinced he had an outright disaster on his hands.

“I started thinking, ‘What the hell have I done? I’m a lunatic. Why didn’t I write a sequel to *The Right Stuff*, stick to non-fiction?’ It really got to me. The first couple of months, I could hardly sleep. Or, rather, I’d go to sleep immediately; then, about two and a half hours later—*thwock!*—the eyes would open; I’d start worrying more.”

WOLFE SPENT ALMOST two years rewriting *Bonfire*. In addition to changing Sherman McCoy’s occupation and thereby introducing the world to the Masters of the Universe, he made innumerable minor adjustments, such as reducing the role of McCoy’s wife, Judy, and turning her into a more sympathetic character. In the first draft, he says, she was “more bitchy. I didn’t think I did it successfully.”

He admits that *Bonfire*’s females are a weak point. “I think I need to learn a lot more about women.”

This brings up another of the critics’ complaints: that none of the main characters is terribly sympathetic.

“I think that’s one of the most truthful things about the book,” Wolfe says. “Think about your own experience of New York. How many Chuck Yeagers are flying around? There are people in New York driven by principle, but they don’t dominate.”

The book’s treatment of race, however, is probably its most controversial aspect—some people have actually called *Bonfire* racist. Wolfe has said that he had a journalistic obligation to tackle the issue directly and that he would find it easier to live with himself if he did that and

then took the heat than if he ducked the matter.

“Still,” I tell him, “a lot of people are saying, ‘Jesus, *Bonfire* contains every stereotype imaginable.’”

“Well, I frankly don’t know of any stereotypes,” Wolfe answers a bit testily. “Name one.”

“The way black kids walk—the pimp roll.”

Wolfe takes this opportunity to explain that “stereotype” is a word originally used by typesetters to describe a word or phrase repeated so often that they created a special plate for it. “It refers to something that’s used over and over. Who has ever mentioned the pimp roll in all of American literary history?”

You can’t argue with that.

“See, it’s not a stereotype,” Wolfe continues. “And the term is not my invention. It comes from the streets. ‘Pimp’ is not a derogatory word, if spoken by the right person. I wouldn’t say it, but if you live in these areas and you say, ‘Hey, pimp!’ with a smile on your face, it’s an ironic compliment.”

Wolfe’s attitudes on race have been questioned before. He says he provokes people because he refuses to treat controversial subjects with the conventional shibboleths and piety. For example, although his wife, Sheila Berger, a former art director of *Harper’s* magazine, is Jewish, some have detected a strain of anti-Semitism in *Radical Chic*, his send-up of rich liberals, and in *The Painted Word*, his look at intellectual fashion in the art world. Christopher Hitchens has argued in *Mother Jones* that “Jousting With Sam and Charlie,” Wolfe’s story about Navy pilots in the Vietnam War, and “Mauiing the Flak Catchers,” a piece on San Francisco welfare programs, have racist undertones. He concludes by calling Wolfe “a moth-eaten court jester” for the Reagan administration.

“I think what I do sets people’s teeth on edge because it’s something of a gaffe—and we’re talking about etiquette, not about anything else—to raise the issues so frankly,” Wolfe says.

He points out that *Bonfire* explores friction not only between blacks and whites but among blacks, Jews, Italians, and Wasps as they jostle for power in the city. It is not always a pretty sight, and when a particular conflict is concluded, it is not always on an upbeat note.

“There’s a [literary] convention that says you can bring these topics up so long as the tension is resolved in the

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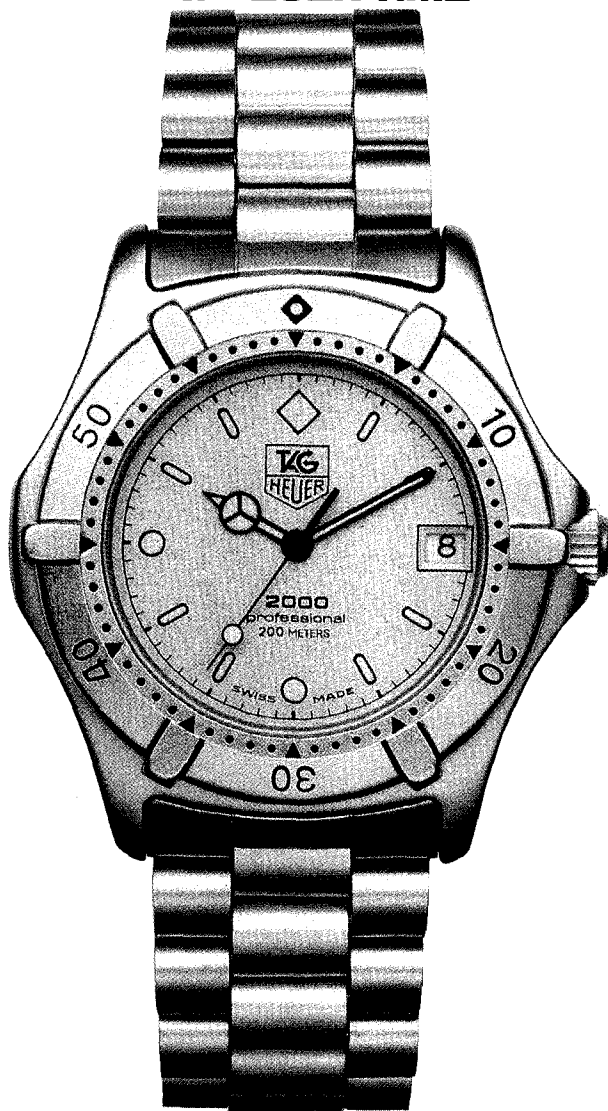
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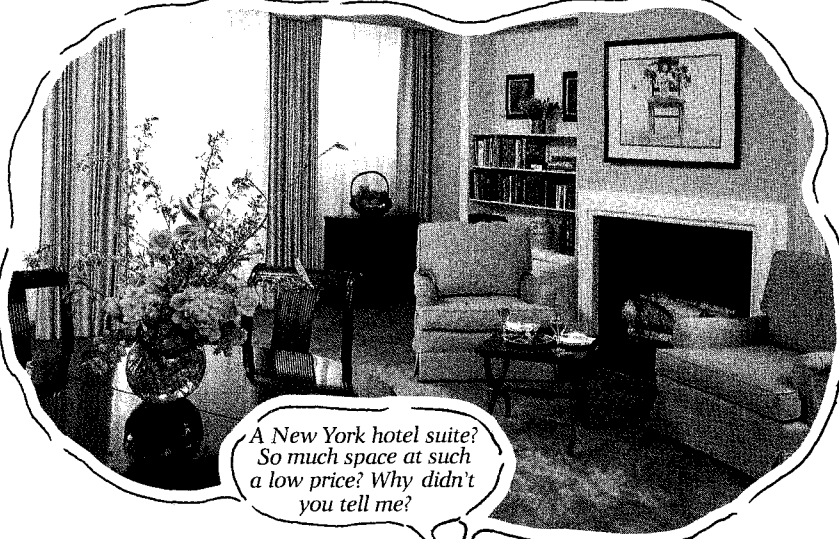
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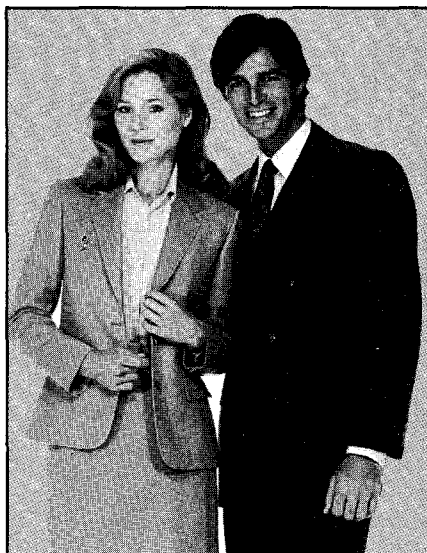
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end," Wolfe explains. "Well, the tension isn't resolved in New York in real life—or it hasn't been yet."

WHAT ANNOYS SO many people is that the man who turned journalism into an experimental, avant-garde art form refuses to count himself among the politically progressive as well. Instead, he pals around with George Will and William F. Buckley Jr., and the Reagans have invited him to the White House for dinner.

Liberals feel betrayed by all of this. They love Wolfe's writing—or many of them do, anyway—but they're infuriated that he doesn't embrace the leftist political doctrines that constitute intellectual orthodoxy in the literary establishment.

To liberals, Wolfe's politics are a sort of faux pas. The kind of reaction liberals have to those who are not liberal is wonderfully captured in a scene in *Bonfire* in which Lawrence Kramer, an assistant district attorney in the Bronx, attracts the attention of two women only to have them discover his political beliefs: "Suddenly it dawned on Kramer that they were all looking at him in a funny way, all of them. Rhoda... Mary Lou.... They were giving him the look you give someone who turns out to be a covert reactionary."

I ask Wolfe about his conservative tag. "That's crazy," he says. "That's not even an issue. I'm a writer. I can be backed up against the wall like anybody else. At that point, I would have to make a lot of political decisions and would become politically motivated. Right now, I'm not."

OTHER THINGS ABOUT Wolfe annoy people as well. The clothes, for starters—those irritating white suits. They're a swishy pose, it's been said, a throwback to the era of Oscar Wilde and Algernon Charles Swinburne, of effete fops mincing around in spats.

Wolfe's friend Ed Hayes explains that Wolfe is "a very macho guy." The clothes, Hayes says, reflect the southern and English tradition of "the warrior aristocrat." Wolfe, according to this theory, is like the nineteenth-century cavalry officers who wore silk-lined capes and stuck ostrich plumes in their hats and then gaily rode out into the valley of death.

Still, the fact remains that Wolfe does not dress like a modern writer is supposed to. A tradition starting with Hemingway and extending through Mailer holds that the task twentieth-century

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American writers face is not just to produce books but also to seek Existential Authenticity in their lives. This may at times require the author to join the military, go on safari, or confront the fascistic powers of the state. At the very least, it demands that the author shed any concern for superficialities like appearances and, if possible, retreat to a rural area, there to wander the pastures, brow creased in serious thought. Wolfe's gaudiness, which he calls "counterbohemi- an," is an affront to this tradition.

"In the literary world, there are certain patterns of consumption that are demanded," he says. "It annoys me—the notion of conforming to this."

Thus, it can be argued that Wolfe's clothes are actually (to use the rhetoric of the left) a subversive political gesture.

"When you start off with the idea that you're going to write, you think of yourself as some kind of rebel," he says. "Then you get to New York and you see there is as much conformism within the literary world as there is in the military world or business world. The rebel in a free country is the rebel within the status group. [Clothes] are a way of treating the literary-status world as cavalierly as I or any other writer would treat the outside world."

BUT FOR ALL WOLFE'S POSTURING as the amused observer, the Virginia gentleman just in town to observe the follies, he has always been as ambitious as any of the people he ridicules in *Bonfire*.

"I am," he says as lunch draws to a close. "I don't like to spin theories from which I'm exempt. The money fever gets to writers."

Wolfe says he began to notice in the sixties that reaching the best-seller list had become one of the certifications of great writing. Once *Giles Goat-Boy*, *Gravity's Rainbow*, and *Mr. Sammler's Planet*—all indisputably literary books—made the list, writers of every persuasion began to lust after financial success.

"It got to us all," Wolfe says. "And we all said, 'Okay, the judgment of peers is the main thing, but I've also got to get on the goddamned list, and I've got to get a big advance.'"

It is by now late afternoon. Angelo waves to Wolfe and holds up the telephone. Mrs. Wolfe is on the other end, he says.

"It's after four?" Wolfe says into the receiver. "I'll be right there."

Apologizing profusely, he calls for his herringbone coat and his huge hat, slips through the doors of the Isle of Capri, and, confident in the knowledge that he is indisputably on top of the heap, heads up Third Avenue.

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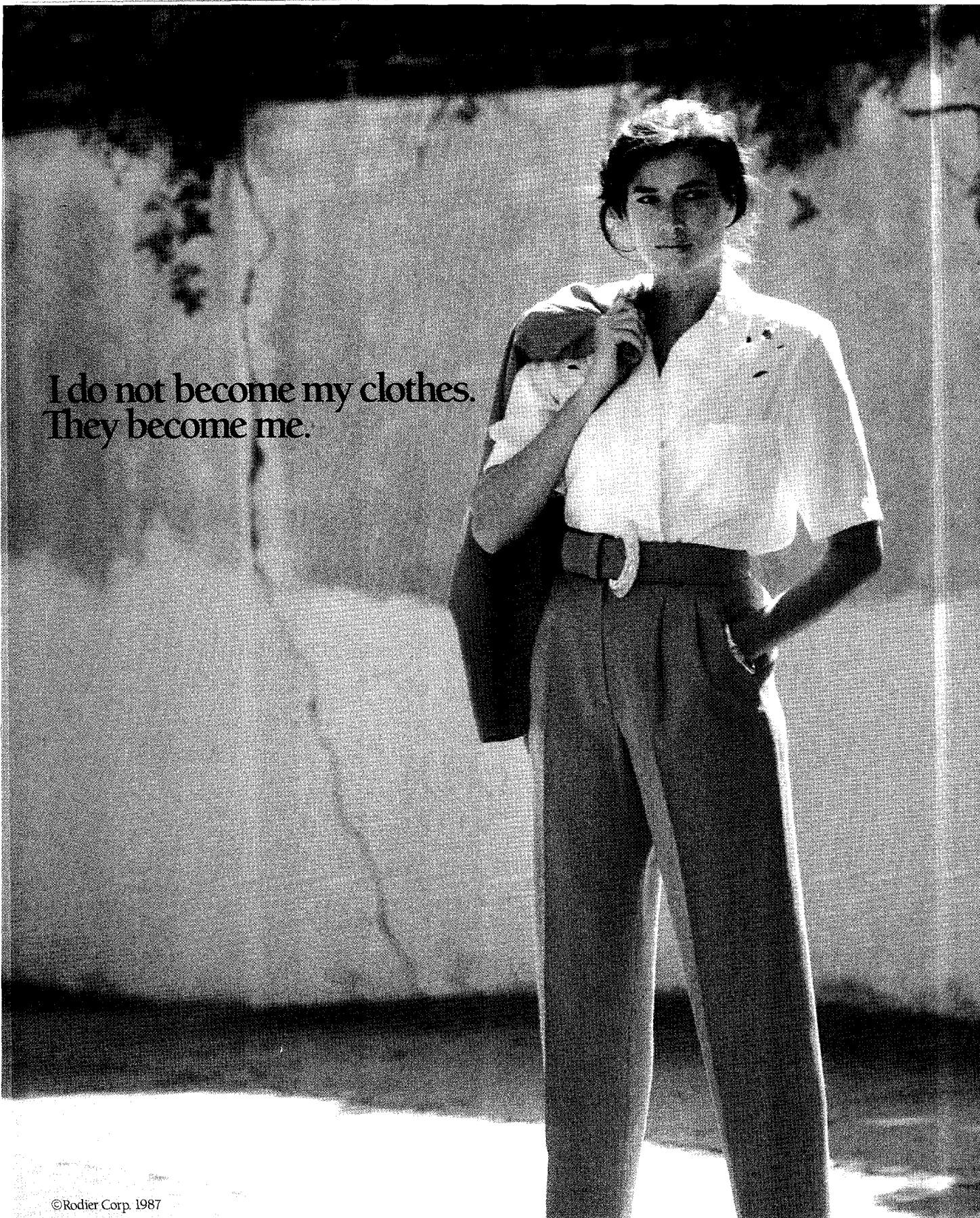
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PHIL CAIDIN AND HIS FINE FEATHERED FRIENDS

BY PATRICIA MORRISROE

THE WINTER WINDS WHIPPED across the Hudson, turning Riverside Park into a frozen tundra. Phil Caidin, armed with just a cage and a handful of peanuts, was standing under a tree, silent as a mime. He was waiting for the Amazon. He had been pursuing it every day for a month, getting up each morning at five and sometimes staying in the park until the sun set. People thought he was crazy, but Phil knew better. He was a man with a mission, like Captain Ahab.

"With the wind-chill factor, it was sometimes ten, twenty below zero in the park," says Phil. "There were times when I didn't think I'd make it. But then I'd spot the Amazon, and my heart would start racing and my breathing would quicken, and I'd be consumed by something almost primitive."

Finally, Phil and the Amazon had their ultimate showdown—Phil calls it a "miracle capture"—near the boat basin at 79th Street. "It went there every night to sleep," says Phil. "Like Dracula returning to his coffin. Gangrene had already set in. Its feet were black and practically falling off. . . . Want to take a look?"

Phil pulls a photograph down from his mantel. It's difficult to see the gangrene because the Amazon is a parrot, and its feet are no bigger than the tip of a fountain pen. But I try to look sympathetic. Phil loves God's little creatures. Some might say he loves them more than he should, but if Phil isn't going to save a

parrot with gangrene, who is? "I've got a little niche carved out for myself," he says.

Phil has spent the past 33 years tracking down lost or wounded birds, dogs, cats, and even a gerbil. He does it seven days a week. "He's definitely a very unusual person," says Dr. John Kullberg, president of the ASPCA. "I've known him to walk all the way across town to bring us an injured squirrel. I don't think he cares much for people, but he would die for an animal."

Phil says his "capture rate" is about 90 percent and that nobody "in the civilized world" has a better record. "Birds are the most difficult," he says. "You have to be a combination hit man and Perry Mason to figure out their M.O."

Take Quakie, for example. Phil chased the parakeet through Riverside Park for several weeks. "The bird had a range of about a half-mile," Phil says. "From 72nd to 82nd Street." Phil discovered that Quakie's favorite food was crab apples, so he had to "effectively eliminate its food supply." He did this by removing every crab apple from every tree between 72nd and 82nd Streets. "And I mean *effectively*," Phil says.

Phil collected the apples and put them in front of a cage. And then he waited. But Quakie wouldn't go near the apples. Then Phil spotted the problem. A woman—"the neighborhood troublemaker"—was laying out cooked carrots and peanuts for Quakie. "She was doing it just to spite me," Phil says. "For a

while, she was telling everyone I was keeping pigeons in my bathtub and eating them for dinner." Well, Phil got so mad, he chased the woman through the park with a hammer. "This cop said, 'Hey, drop your weapon,'" Phil says. "But I told him, 'This woman is preventing me from my duty—catching that bird.'"

Phil eventually caught Quakie, although it wasn't too keen on being inside the cage. "She flopped on her back and started to scream," says Phil, "and then she went into cardiac arrest." Phil went on a wild chase through the city trying to find a bird doctor, but they were all on vacation. So he had to take Quakie to the emergency ward at the Animal Medical Center; it received oxygen treatment and, after four days' rest, was released in Phil's care.

Today, they are living together in Phil's tiny studio on West 82nd Street. At present, the bird's sitting on Phil's head, his silver hair forming a nest. Quakie gives me a couple of unfriendly looks. "Parakeets are very furtive, secretive creatures," Phil says. "I call them cats of the sky."

PHIL, WHO IS 63, IS WEARING A gray sweater decorated with ducks. He is nearly six feet tall, with a round face that resembles Popeye's, and a powerful build. He walks like Popeye, too; all his strength seems to come from his chest and arms. The veins

PHOTOGRAPH BY RICK MAIMAN

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With Quakie the parakeet.

in Phil's legs are badly swollen, and sometimes his feet won't fit into his shoes. When that happens, he wears his bedroom slippers outside. "He walks everywhere with those bad legs," says Dr. Kullberg. "I don't know how he does it."

But Phil, with his windburned complexion, looks pretty healthy. He's like an old, salty sea captain who has spent his life searching for adventure and now spins tall tales about sharks and tidal waves and beautiful women in foreign ports. "Did I ever tell you the story about the duck?" he asks. This is Phil's most famous rescue; he even got coverage on the local news.

In 1983, Phil was walking around Central Park lake when he noticed a white Peking duck on the loose. Since the duck couldn't fly, and it wasn't used to being outside, Phil was afraid it would be attacked by animals or captured and eaten by humans. "First, I had to gain its trust," says Phil. He did this by spending every night in the park for around three weeks—quacking.

Phil says the Parks Department had banned him from the area, so he had to sneak in, carrying wine-soaked bread to slow the duck down. When that didn't work, Phil asked a friend who owned a kayak to go out on the lake in search of the duck. Eventually, Phil got the duck,

although he almost killed himself doing it. "I fell through the ice about 80 feet from shore," he says.

And where's the duck now?

Phil picks up the phone, dials a number, and hands me the receiver. "Ask Mary," he says.

"Hello, Mary," I say. "So how's the duck?"

"Why, the duck is wonderful," says Mary. "It's living on my farm in Connecticut and is really happy and healthy."

"See," says Phil after I'm off the phone, "I just don't find these animals. I make sure they're matched up with good people. There's nothing worse than having a bad home."

Phil speaks from experience. His mother left him when he was an adolescent—"She ran off with the super"—and he was sent to the Hebrew Orphan Asylum. "My father enlisted in the Army," he says. "He couldn't take care of me, and I didn't have any brothers or sisters." Phil went to DeWitt Clinton High School, but he was kept back three times. "I played hooky for a year and a half," he says. "I didn't go anywhere—just stayed in my room." He never made any friends. "I'm not sure why," he says. "Maybe I didn't have enough self-esteem. I was always a loner."

At eighteen, he joined the Army Air Corps. He never saw combat and never got beyond the rank of corporal. "I was there for three years and four months, and that was enough," says Phil. He went to New York University on the GI Bill and majored in sociology. "I never really wanted to work," he says. "I just wanted to marry a rich woman."

He met his wife at a dance, and they were married a month later. She wasn't rich, but she had a job and there was enough money for Phil to pursue his activities, which mostly consisted of "chasing women." In order to bring in some extra cash, Phil appeared as a contestant on a few quiz shows—*Winner Take All*, *Tic Tac Dough*. "I won a trip to Spain," he says, "but I never went." At times, he tried to reform and be faithful to his wife, but he says he couldn't stop cheating and loafing around.

Phil says his life would have gone on like this, except for one event that changed everything: In 1955, his parakeet flew out of the window. As divine intervention goes, that doesn't sound like much. But for Phil, it was the equivalent of Saint Paul's being blinded by the light on the road to Damascus. "I left that window open," Phil says, "and that parakeet probably died because of my insensitive behavior. From



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that day on, I vowed to do penance for my sins."

Phil became totally devoted to nonhumans. He did volunteer work for a radio show called *Vets and Pets* and spent most of his free time tracking down other people's missing birds.

Eventually, he expanded his rescue operation to include other animals. His fame grew to such an extent that people on the Upper West Side started dropping notes in his mailbox, such as "Dear Phil, Today my parakeet flew out the window..." Within two hours, Phil had captured the bird.

"I can't rescue *every* animal," says Phil. "I'm not a bounty hunter. I'm not God." He once made a quick run out to Queens when someone tipped him off that a junkie was abusing some dogs and cats. With the help of the junkie's sister, "we grabbed them and got the hell out of there."

BY HIS LATEST ESTIMATES, PHIL has saved 82 birds, 70 cats, and twenty dogs, including a poodle "with psychological problems," a German shepherd with a bad "chewing problem," and Aurora, a dog that looks like a fox. Phil is particularly proud of his work in getting the Parks Department to

remove the open packets of rat poison that were left in Riverside Park "for children to eat." "I'm starting to care about people more," he says. "I'm a different human being. Through animals, I've found my humanity."

But Phil still doesn't have any close friends. Nine years ago, his wife was placed in a nursing home, and he now lives alone. He visits her once a week. "It's the least I can do," he says. He used to smuggle a parakeet into her room until the authorities told him to stop. "My wife loved that parakeet," Phil says.

When he's not roaming the city parks, Phil watches nature shows on TV and reads *Natural History* magazine and listens to a tape of Richard Harris reading *Jonathan Livingston Seagull* on one side, with the score to *Born Free* on the other. He frequently goes to an art gallery on the East Side that specializes in animal portraits. "It's the only one like it in the world," says Phil. He lives very simply in a rent-controlled apartment that is badly in need of a fresh coat of paint. The walls are decorated with animal pictures—leopards, lions, ducks, and Mickey and Minnie Mouse. He can use only metal frames because the birds peck at the wooden ones.

For dinner, Phil usually eats matzo soaked in water and egg, or maybe a can of

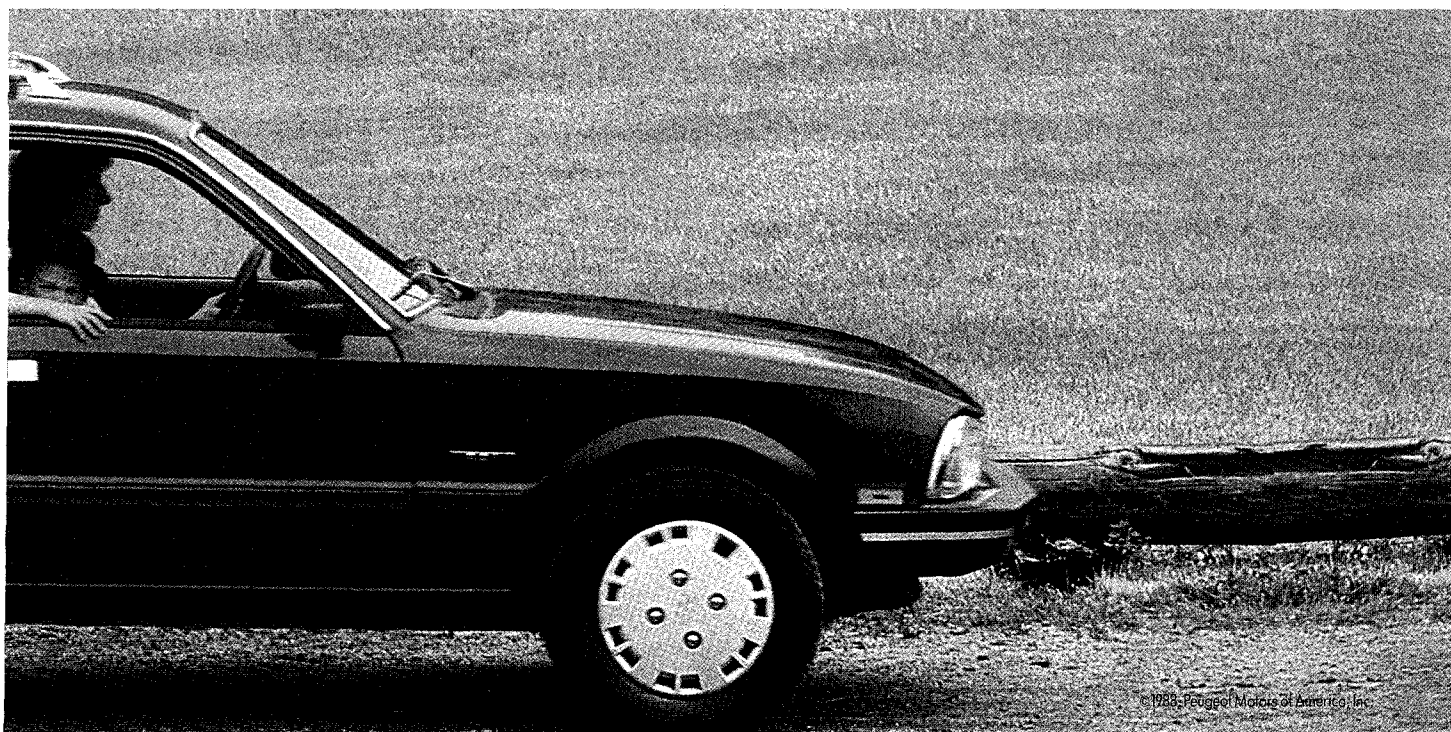
soup. He occasionally earns a little money by walking other people's dogs but usually gives it away to animal organizations, such as the North American Loon Fund. Phil says he would like to become a wildlife specialist, but he's 63, with bad veins, so it's doubtful that will happen. He's currently looking for a home for Quakie, because parrots can live for 30 years or more and Phil doesn't think he'll last that long. "I'd love to keep her," he says, "but it just wouldn't be fair."

Phil never knows when he'll be called for duty. Whenever there's an animal in trouble, he miraculously shows up, like Superman. Two weeks ago, he was walking down the street and discovered two pigeons that had just been hit by a car. "One broke its wing and the other was suffering from brain damage," says Phil. He rushed the birds home, where he nursed them, and later tried to find good homes for them.

"Who in the world would want a brain-damaged pigeon?" I ask.

Phil can't believe his ears. He pulls out a letter from a woman in New Jersey thanking him for the pigeons and a copy of the *Jonathan Livingston Seagull* tape. She says one bird had to be put to sleep, but the other is getting stronger every day.

"Every living thing deserves a fighting chance," says Phil. ■



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OUR EARLIEST CHALLENGE WAS TO IMPRESS UPON EVERYONE THAT AIDS IS NOT JUST A MEDICAL CRISIS BUT A SOCIAL-SERVICES CRISIS AS WELL," SAYS CARPLES, 37, A DEPUTY COMMISSIONER FOR EXECUTIVE SERVICES AND SUPPORT IN THE STATE DEPARTMENT OF SOCIAL SERVICES. "NEW YORK STATE'S RESPONSE IN THIS AREA CONTINUES TO SERVE AS A MODEL FOR THE REST OF THE COUNTRY. BUT BEYOND WHAT WE DO IN GOVERNMENT," HE SAYS, "IT'S OUR COLLECTIVE RESPONSIBILITY TO BE SENSITIVE TO THE NEEDS OF PERSONS WITH AIDS IN EVERY COMMUNITY IN THE STATE. CLEARLY, I THINK GOVERNOR CUOMO HAS SET THIS TONE."

Wool suit, \$795, cotton shirt, \$120, and silk tie, \$65, at Paul Smith (108 Fifth Avenue, at 16th).

—JEFFREY—
CARPLES

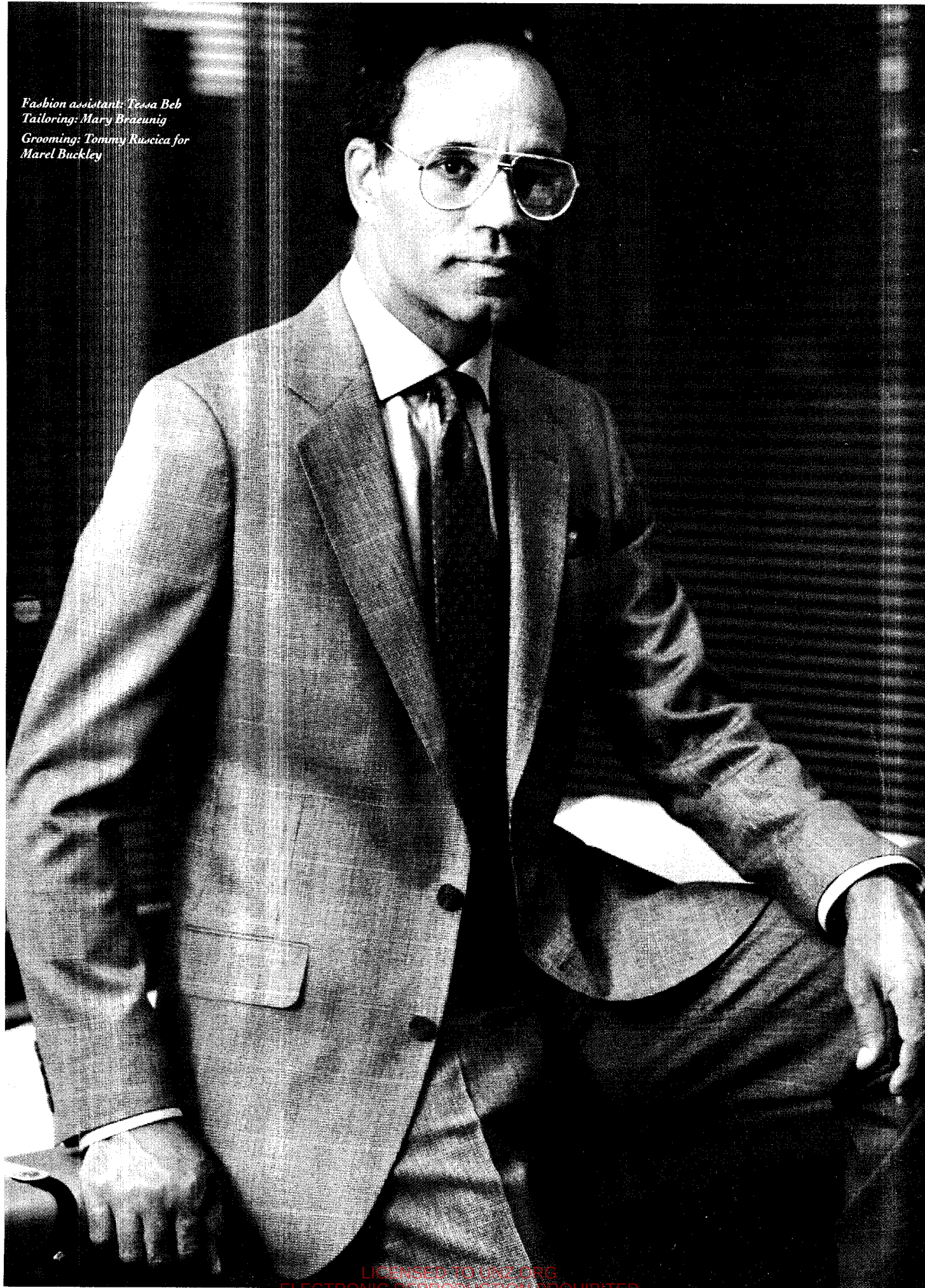
MAKING A DIFFERENCE

FASHION IS NOT A TOP PRIORITY WITH THESE NINE MEN. THEY SPEND MOST OF THEIR TIME WORKING TO MAKE THIS CITY A BETTER PLACE, TRYING TO MAKE A DIFFERENCE. BUT EACH OF THEM HAS A STRONG PERSONAL STYLE THAT REFLECTS A CLASSIC, NO-NONSENSE APPROACH TO DRESSING. AFTER ALL IT DOESN'T HURT TO LOOK GOOD WHILE YOU'RE DOING GOOD.

BY
WENDY GOODMAN
WITH CANDACE ALLENSON
AND ROBERT MCELROY

PHOTOGRAPHED BY ULI ROSE

*Fashion assistant: Tessa Beb
Tailoring: Mary Braeunig
Grooming: Tommy Ruscica for
Marel Buckley*



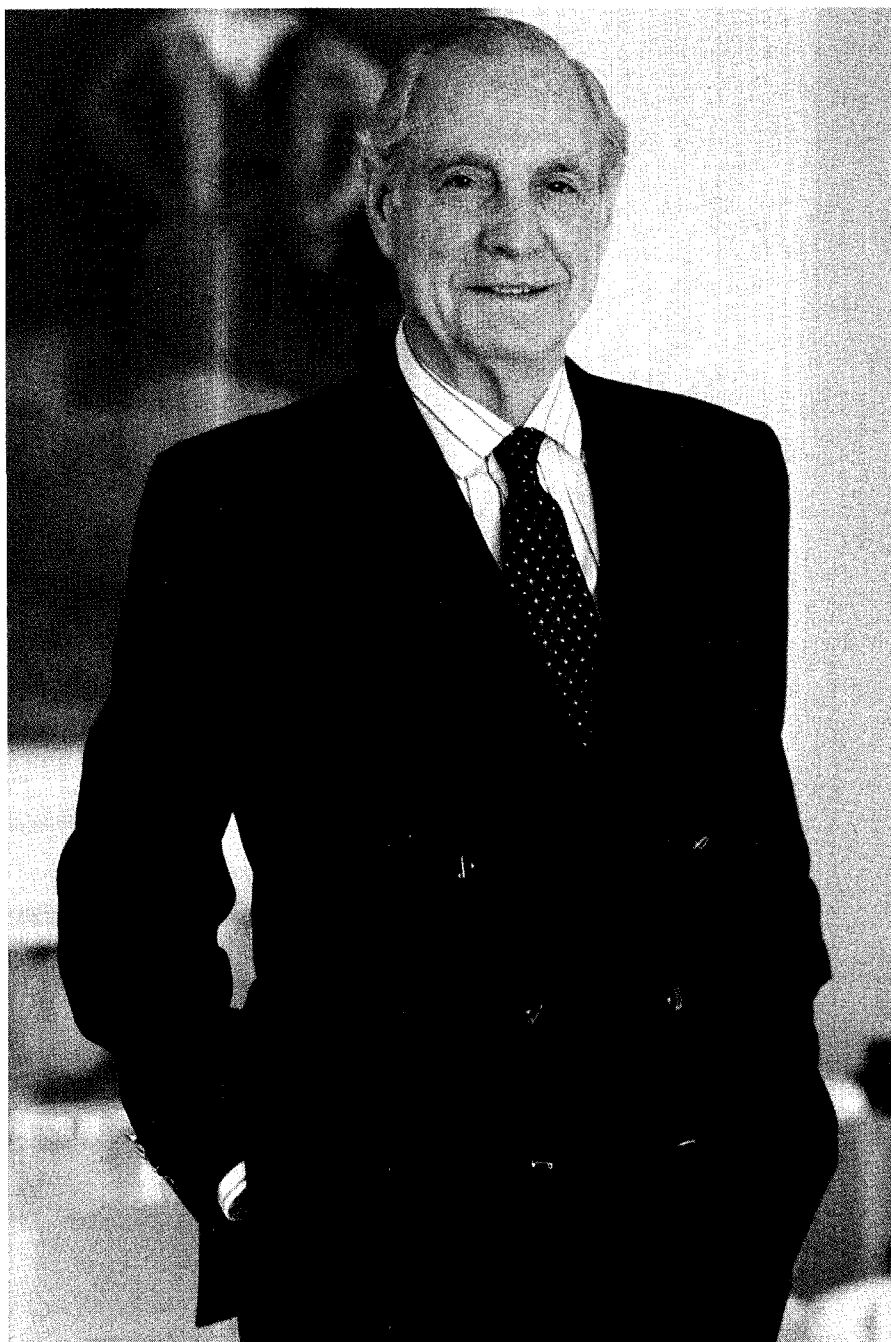


HAROLD FREEMAN

THE DIRECTOR OF SURGERY AT HARLEM HOSPITAL, DR. FREEMAN (LEFT), 55, IS ALSO THE PRESIDENT-ELECT OF THE AMERICAN CANCER SOCIETY. IN 1979, HE WAS INSTRUMENTAL IN ESTABLISHING THE BREAST EXAMINATION CENTER OF HARLEM, A FREE CLINIC ADMINISTERED BY MEMORIAL SLOAN-KETTERING. THE CENTER, HE SAYS, "IS FOUNDED ON THE PRINCIPLE THAT, FOR THOSE WHO CANNOT AFFORD THE DIAGNOSIS AND TREATMENT OF A LETHAL DISEASE

SUCH AS CANCER, THE FEES SHOULD BE ABANDONED."

Wool suit, \$475, cotton shirt, \$115, and silk tie, \$58.50, by Kilgour, French & Stanbury, at Barney's New York. Photographed at the Breast Examination Center of Harlem.



STUART SCHEFTEL

LONG ACTIVE IN CIVIC AFFAIRS, SCHEFTEL, 77, WHO HEADS A COMMUNICATIONS COMPANY, HAS A SPECIAL INTEREST IN THE CITY'S YOUNG PEOPLE. DURING THE LINDSAY ADMINISTRATION, HE WAS CHAIRMAN OF THE NEW YORK CITY YOUTH BOARD. NOW HE SERVES AS VICE-CHAIRMAN OF THE NEW YORK STATE STUDENT LOAN CORPORATION. (HE ALSO HAPPENS TO BE MARRIED TO THE ACTRESS GERALDINE FITZGERALD.) "IF NEW YORK IS TO PROSPER," SAYS SCHEFTEL, "IT MUST STOP THE ALARMING SCHOOL-DROPOUT RATE AND CREATE IN ITS STUDENTS A WILLINGNESS TO LEARN AND A DESIRE TO GO TO COLLEGE."

Wool blazer, \$710, cotton shirt, \$115, and silk tie, \$55, at Alfred Dunhill (620 Fifth Avenue, at 50th).



CARLOS SOLANA

‘**W** E HOPE TO ENCOURAGE NEW IDEAS THAT HAVE A SIGNIFICANT IMPACT NOT ONLY ON THE ARTISTS’ OWN DEVELOPMENT BUT ALSO ON THE CULTURE IN GENERAL,” SAYS SOLANA, 40. “WE” REFERS TO THE NEW YORK STATE COUNCIL ON THE ARTS, WHOSE VISUAL-ARTS PROGRAM HE DIRECTS. BESIDES HELPING ARTISTS GET GRANTS, SOLANA IS INVOLVED IN ALL AREAS OF THE ARTS, LECTURING AND CURATING AND DESIGNING EXHIBITIONS. “WE MAKE A DIFFERENCE,” HE SAYS, “ONLY IN THAT WE TRY TO ASSIST THOSE WHO DO, IN FACT, MAKE A REAL DIFFERENCE IN OUR LIVES – THE ARTISTS.”

Silk cardigan, \$225, cotton-and-ramie shirt, \$120, and rayon-and-linen pants, \$145, by Andrew Fezza, at Macy’s; bracelets by Janet Henry.

Photographed at Bryan Hillstrom’s studio.

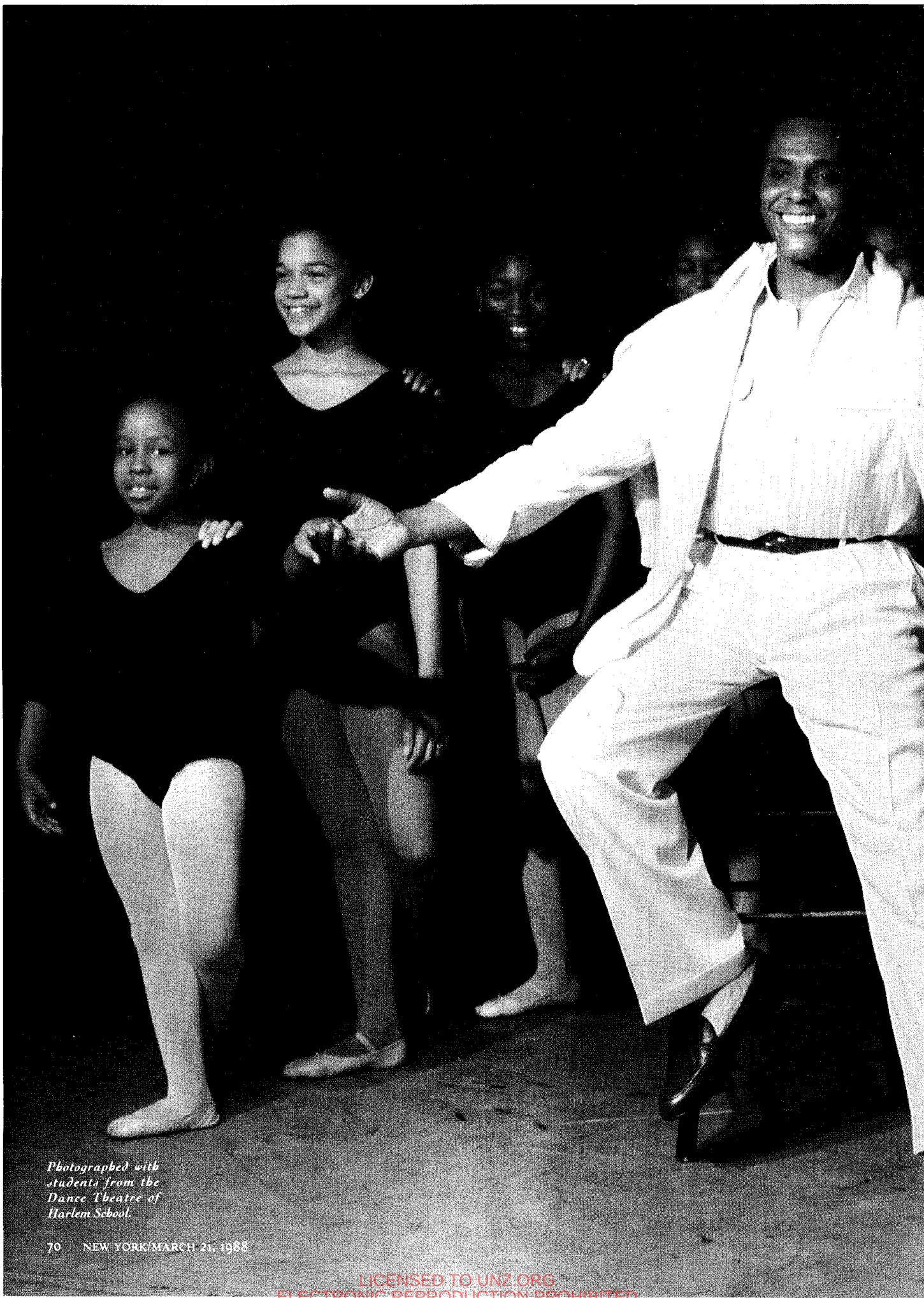


ERIC ARCTANDER

HE CALLS HIS WORK “PUBLIC ART” AND HIMSELF AN “ENVIRONMENTAL ARTIST.” IN 1980, ARCTANDER PAINTED THE ORIGINAL 1620S SHORELINE OF NIEUW AMSTERDAM ON THE STREETS OF LOWER MANHATTAN. NEXT, HE PLANS TO RE-CREATE THE INDIAN PATHWAYS THAT ONCE CRISSCROSSED THE WALL STREET AREA, USING TRUCKED-IN SOIL. “FOR ME, THE CITY IS A CANVAS,” SAYS THE 43-YEAR-OLD ARTIST. “IT PRESENTS ME WITH A PLACE FOR ART.” AND HE PRESENTS US WITH A STUNNING NEW PERSPECTIVE ON OUR SURROUNDINGS.

Cotton all-weather coat, \$260, mock turtleneck, \$125, and pleated trousers, \$110, at Agnès B. (116 Prince Street); moccasins, \$195 at To Boot (256 Columbus Avenue, at 72nd).





*Photographed with
students from the
Dance Theatre of
Harlem School.*

—ARTHUR—
MITCHELL

CIAL. THE OTHER ARTISTIC. THROUGH THE SUCCESS OF THE DANCE THEATRE OF HARLEM, PEOPLE IN THE COMMUNITY REALIZE THAT THEY, TOO, CAN HAVE CAREERS IN THE FINE ARTS."

UNLIKE OTHER COMPANIES, THE DANCE THEATRE OF HARLEM HAS TWO MISSIONS, SAYS MITCHELL, 53, ITS FOUNDER AND DIRECTOR. "ONE IS SO-

Cashmere sweater, \$235, crocodile belt, \$265, and shoes, \$285, at Polo/Ralph Lauren (Madison Avenue at 72nd Street); linen shirt, \$150 at Barney's; wool-gabardine pants, about \$135 at Bloomingdale's and Polo/Ralph Lauren.

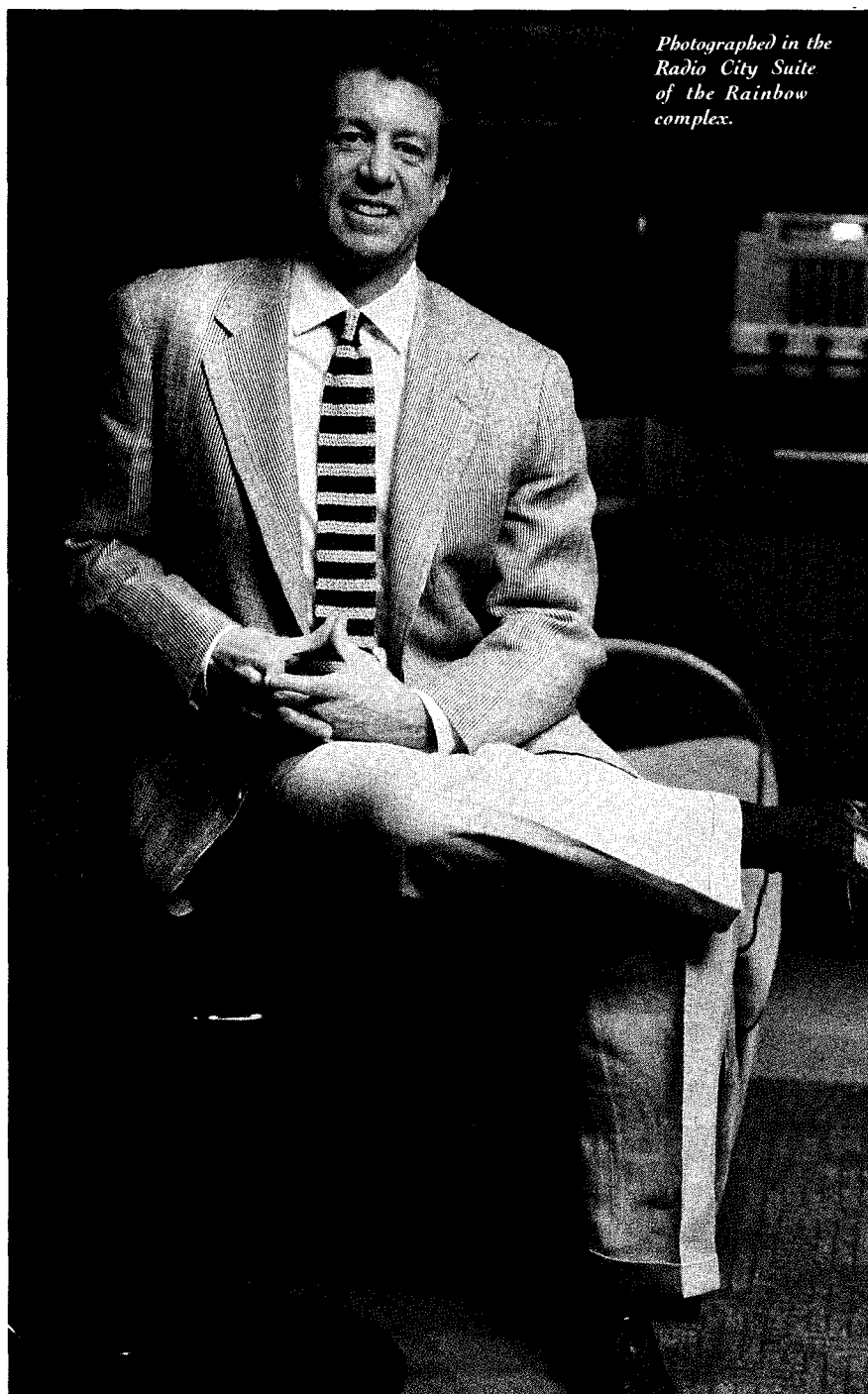


RICHARD
EMERY

A YEAR AGO, AFTER A DECADE SPENT WORKING AS A LAWYER FOR THE NEW YORK CIVIL LIBERTIES UNION, EMERY WAS PICKED BY GOVERNOR CUOMO FOR HIS SEVEN-MEMBER COMMISSION ON GOVERNMENT INTEGRITY. "I HAVE TRIED TO REDRESS RACIAL INJUSTICE AND THE ABUSE OF AUTHORITY," SAYS EMERY, 42, WHOSE CASELOAD AT THE FIRM OF LANKENAU KOVNER & BICKFORD ALSO HAS A CIVIL-LIBERTIES FOCUS. "I HOPE I HAVE CONTRIBUTED TO RIGHTING SOME OF THE WRONGS IN THESE AREAS."

Emery is wearing his own clothes, which are from Paul Stuart (Madison Avenue at 45th Street): linen jacket, \$468, and trousers, \$126, cotton shirt, \$62.50, and silk-knit tie, \$22.50; shoes, \$245 at To Boot; socks by To Boot.

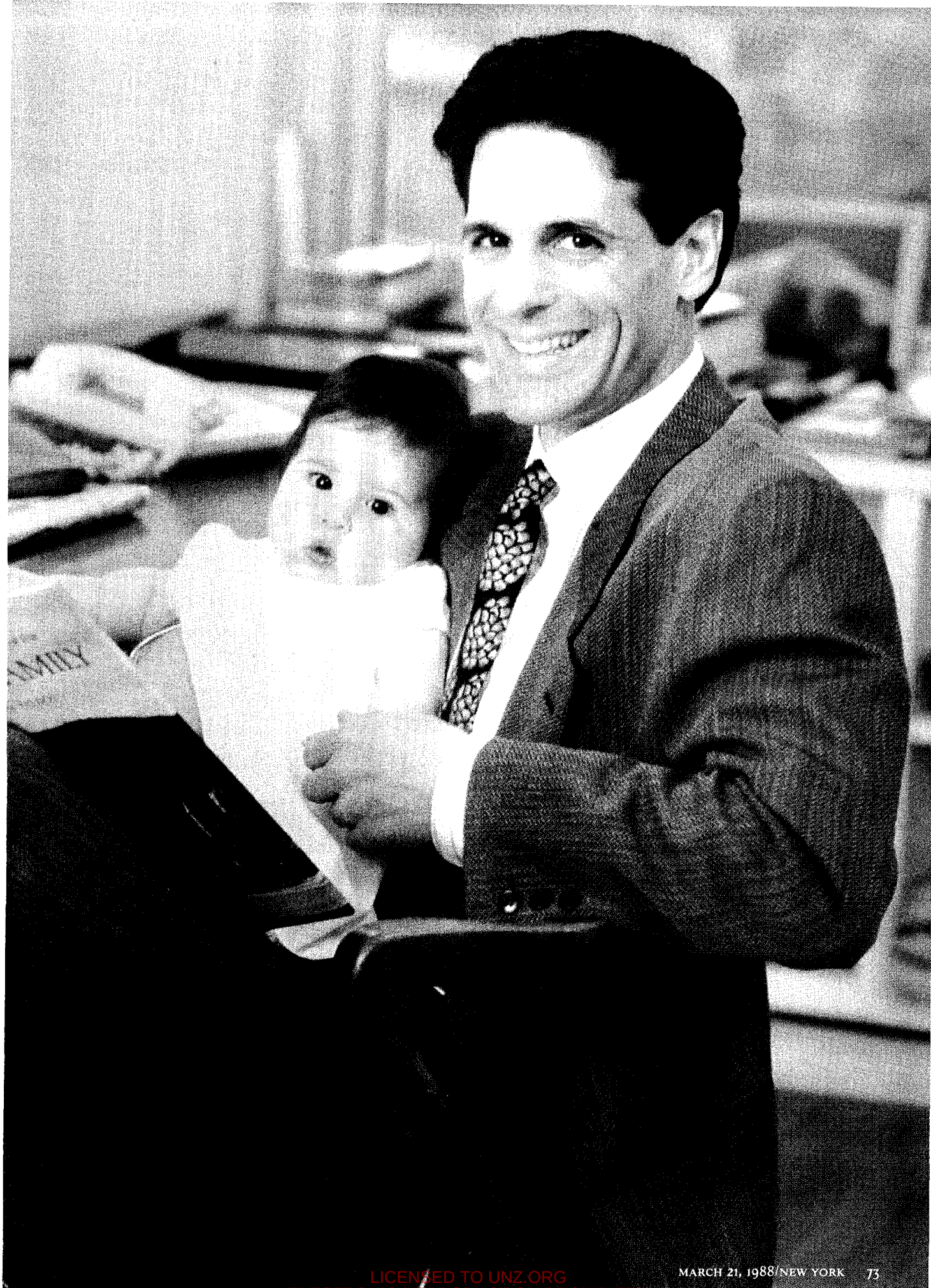
Photographed in the Radio City Suite of the Rainbow complex.



ROBERT
LEVY

"I LOVE MY WORK," SAYS LEVY, A STAFF ATTORNEY WITH THE NEW YORK CIVIL LIBERTIES UNION WHO IS IN HIS LATE THIRTIES. "IT'S A LAWYER'S DREAM—CHALLENGING, THOUGHT-PROVOKING, AND FAST-PACED." A RECENT CHALLENGE CAME FROM JOYCE BROWN—"BILLIE BOGGS"—WHO CALLED HIM FROM BELLEVUE AND ASKED HIM TO REPRESENT HER. AS LEVY PUTS IT, HIS JOB GIVES HIM "A REAL SENSE OF BEING PART OF THE EFFORT TO CONFRONT THE DIFFICULT SOCIAL AND CIVIL-LIBERTIES ISSUES OF OUR DAY."

Tweed single-breasted suit, \$825, cotton shirt, \$60, and silk tie, \$42.50, by Giorgio Armani, at Barneys. Photographed with his daughter, Katie.



—PAUL—
BINDER

‘CIRCUS, WHEN DONE RIGHT, HAS THE CAPACITY IN ITS MAGIC CIRCLE TO CREATE A BRIEFLY INTENSIFIED COLLECTIVE LIFE FOR ITS AUDIENCE,’ SAYS BINDER, 45. HE SHOULD KNOW: AS THE FOUNDER AND RINGMASTER OF THE BIG APPLE CIRCUS, HE’S BEEN DOING IT RIGHT FOR MORE THAN TEN YEARS NOW. HIS ONE-RING, NONPROFIT CIRCUS SENDS IN ITS CLOWNS TO DELIGHT HOSPITALIZED CHILDREN, TEACHES TOMORROW’S PERFORMERS THROUGH ITS EAST HARLEM SCHOOL PROGRAM—AND BRINGS OLD-FASHIONED FUN TO NEW YORKERS OF ALL AGES.

Linen-and-silk jacket, \$345, wool trousers, \$110, cotton shirt, \$67.50, and silk tie, \$37.50, by Perry Ellis, at Saks Fifth Avenue; loafers, \$375 at Susan Bennis Warren Edwards (440 Park Avenue, at 56th).



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Tammy and Reverend Jim Bakker

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BEST BETS

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By Corky Pollan



Best Bites

Oh, those awful chili wars. The meatless-with-beans versus the beanless-with-meat. Pardner, call a truce and try August and Company's new chili, made fresh each day. Granted, it's not rugged wrangler chili, yet it's gutsy enough for New Yorkers who've strolled our mean streets. The vegetarian chili is absolutely blue-ribbon spicy. Chili with beans *and* meat is great, too (both are \$5.95 for fourteen ounces). August also carries Kitchen, Inc.'s fiery jalapeño corn bread—a must (\$4.50 a small loaf)—and its bright, coarse, and crunchy green salsa (\$5.25 a pound) and guacamole that's hot, *hot* (\$9 a pound). Scoop it up with tostaditas from Mayab Happy Taco (\$2.95 a sixteen-ounce bag). —**Barbara Costikyan**
AUGUST AND COMPANY/All locations

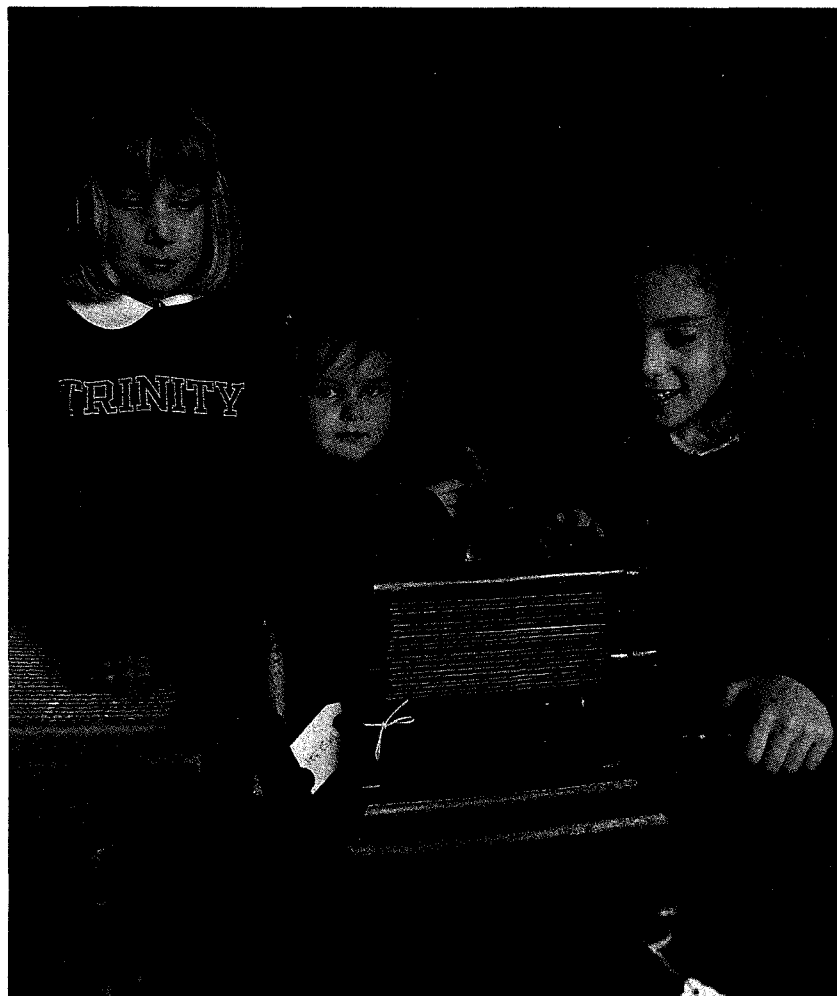
The Way We Stir

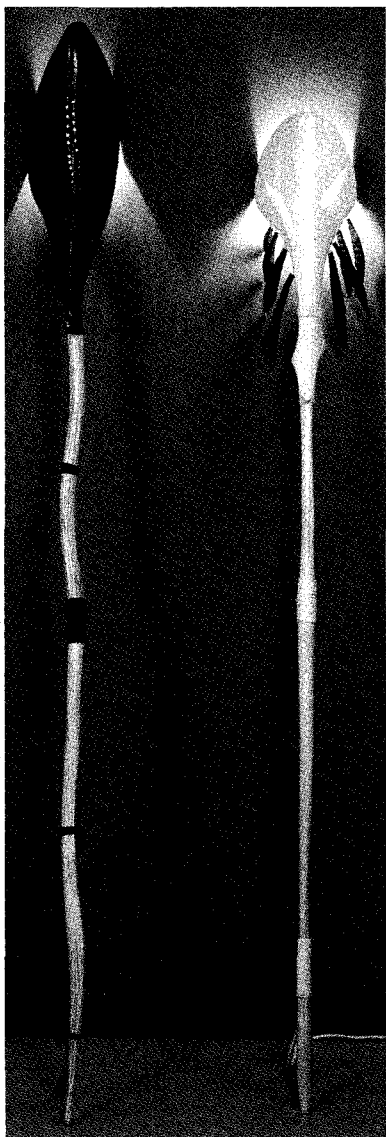
Grandma lives in a high rise these days, with a microwave, a dishwasher, and a Cuisinart. But a visit to the New-York Historical Society's "Bellows, Bobbins, and Butter Churns: Keeping House in Nineteenth-Century America" exhibit will show us what housekeeping was like in her mother's day. There are things to be



learned: Rotary eggbeaters were a late-nineteenth-century invention. Things to wonder at: a wooden mousetrap that looks like a Rube Goldberg creation. And things we wish were still around: a metal measuring cup with a viewing window. Children will delight in the "touch collection," with its wooden washboard, candle molds, and pewter hot-water bottles they can handle. Visitors more interested in owning than looking or touching will find tempting reproductions in the Museum Store—Jeff White's handmade redware dishes, sheet-steel sconces, hand-dipped candles, folk dolls dressed in vintage homespun, cast-iron foot-scrapers, and stoneware pitchers and batter bowls (from \$12 for a beehive penny bank to \$92 for a batter jug to \$150 for a handwoven throw).

"BELLOWS, BOBBINS, AND BUTTER CHURNS: KEEPING HOUSE IN NINETEENTH-CENTURY AMERICA"/The New-York Historical Society/170 Central Park West, at 77th Street/873-3400/March 16 through October 2





Home Is Where the Art Is

In their quest for the best in new handcrafted designs for the home, the publishers of *The Guild: A Sourcebook of American Craft Artists* organized a nationwide competition. Now the work of the fifteen award-winners will be on view and for sale at Urban Bob-Kat. There's Todd Noe's minimalist clock of plate glass, brass, and nickel quartz and Hyewon Lee's splendid sterling-silver saltshaker. And it's tough to top Keith Crowder's jute-purple-heart-and-ebony standing light or Susan Ewing's lovable winged sterling-silver-and-vermeil creamer. Indeed, each of these pieces is a winner (from \$11 for Butter and Toast's earthenware juice glass to \$2,100 for Janet Prip's pewter "face" vase).

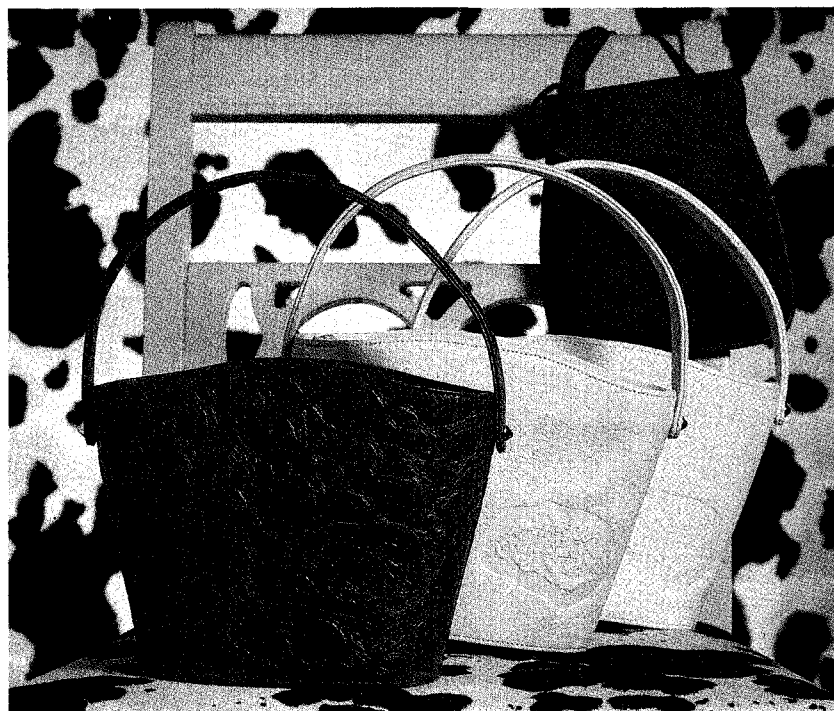
THE GUILD AMERICAN CRAFTS AWARDS
AT URBAN BOB-KAT/130 Spring Street
925-7170/March 15 through April 15



In the Land of Odd

Disciplinarians may not be amused by John Burningham's quirky books, but youngsters will love them—and their beguiling illustrations. In *Where's Julius?*, a boy with a prodigious imagination embarks on wondrous mealtime adventures (\$9.95). Burningham's latest, *John Patrick Norman McHennessy—the boy who was always late*, is the deliciously wicked story of the strange, improbable happenings that make John late for school; of Sir, the teacher who doesn't believe him; and of the strange, improbable thing that happens to Sir (\$12.95).

WHERE'S JULIUS? AND JOHN PATRICK NORMAN MCHENNESSY/Crown Publishers/Books of Wonder/132 Seventh Avenue, at 18th Street/989-3270



Glad Bags

The same Carlos Falchi who gave us floppy handbags with shocking price tags now gives us structured bags in shocking colors. And the good news is that prices are almost gentle (canvas pouch, \$110; buffalo-hide bucket, \$125).

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CENTURY ON TRIAL

"...A sort of innocent bad faith obtains in *Inherit the Wind*. Mare Winningham is heartbreaking in *God Bless the Child*..."

IN THE 1955 BROADWAY PLAY, THE 1960 Stanley Kramer movie, and this made-for-TV rewrite of *Inherit the Wind* (Sunday, March 20; 9 to 11 P.M.; NBC), William Jennings Bryan is called Matthew Harrison Brady, Clarence Darrow is called Henry Drummond, and H. L. Mencken is called E. K. Hornbeck. I'm going to call them Bryan, Darrow, and Mencken because it's easier.

John T. Scopes was accused in Dayton, Tennessee, in July 1925, of teaching the theory of evolution to high-school students, in violation of a brand-new state law. "Cross of Gold" Bryan—populist, Bible thumper, and three-times-defeated candidate for the U.S. presidency—appeared for the prosecution. Darrow—defender of anarchists after the 1886 Haymarket Riot, of Eugene V. Debs after the 1894 Pullman Strike, of Big Bill Haywood in 1907, and of Leopold and Loeb in 1924—appeared for the defense. Mencken was there for the *Baltimore Sun*. The judge ruled out pro-Darwin testimony and any challenge of the law's constitutionality. Scopes lost the legal battle (he was fined \$100) but won the publicity war in the history books.

From these American-mythic materi-

als, Jerome Lawrence and Robert E. Lee made a semi-classic of liberal stage melodrama. It was also tailored perfectly to the tastes of filmmaker Kramer, who, in a long career of grandstanding on the Big Issues, has heaved a sigh at race hatred (*The Defiant Ones*), world guilt (*Judgment at Nuremberg*), and nuclear holocaust (*On the Beach*). This was his chance at God.

In liberal melodrama, we feel bad the morning after. Thus, in *Inherit the Wind*, after freethinker Darrow humiliates fundamentalist Bryan, both turn on the cynical Mencken: "Where will your loneliness lead you? No one will come to your funeral!" In the TV rewrite, these lines are mysteriously omitted, but we're still supposed to disapprove of Mencken for having enjoyed himself too much at Bryan's expense, just as in a similar reverse twitch at the end of *The Caine Mutiny* we were suddenly asked to sympathize with Captain Queeg. For liberals, winning is guilty, gloating is indecent, and cynicism un-American. This nostalgia for a consensus that never existed is one of the big differences between, say, Arthur Miller and Henrik Ibsen.

A padded-for-bulk and shamelessly hammy Fredric March played Bryan in

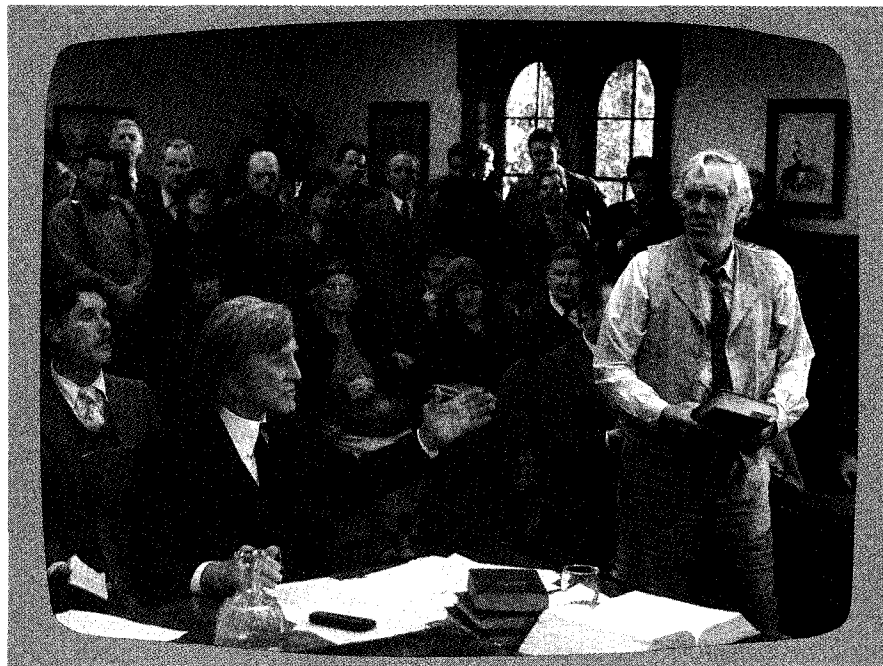
the Kramer movie. As Darrow, Spencer Tracy was naturally too thick and would have made a better Bryan, but Tracy had to be the hero. Gene Kelly was a nasty Mencken, and we were nudged from the start to root against him.

On TV, Darren McGavin is a more interesting Mencken, and Kirk Douglas a more dignified Bryan, although he looks far too fit to be a candidate for heart attack. And as Darrow, Jason Robards is superb. It's been a long time since he was anything less, even in *Laguna Heat*. My worry about Robards is that he's too predictably quintessential. He shows up, like Hal Holbrook, whenever a producer tells Typecasting, "Send me a grown-up with abiding values." Between them, noble Holbrook and irascible Robards monopolize the American-male-quintessence-with-abiding-values category.

If NBC had commissioned a fresh take on the Scopes trial, as it did on Leo Frank's in the recent *Mary Phagan* miniseries, we might have had something to chew on, especially with creationism versus evolutionary theory still a lively issue in so many of our Stone Age school districts. (The Scopes law remained on the books until 1967.) We're asked instead to stick our heads in the same old feed bag of pieties. *Inherit the Wind* still has its moments—when, for instance, Robards de-constructs "the pleasant poetry" of the Book of Genesis—but they're outnumbered by its mothballs. A sort of innocent bad faith obtains.

JUST A COUPLE OF WEEKS AGO, JESSE Jackson was telling a campaign crowd in North Carolina that the poorest Americans are white and female. Meet one of them, Theresa, in *God Bless the Child* (Monday, March 21; 9 to 11 P.M.; ABC). "I'm sorry," Theresa (Mare Winningham) says to her seven-year-old daughter, Hillary (Grace Johnston). "I wish I was smarter. I wish I knew how to take care of you better." If you think *God Bless the Child* is fiction, you haven't been paying attention.

Thrown out the social window without a safety net, on her way down to the very bottom of Feeling Good About America Again, Theresa is an anthology of everything appalling that can happen to the willing and able but superfluous in this



DISORDER IN THE COURT: Kirk Douglas and Jason Robards at odds.



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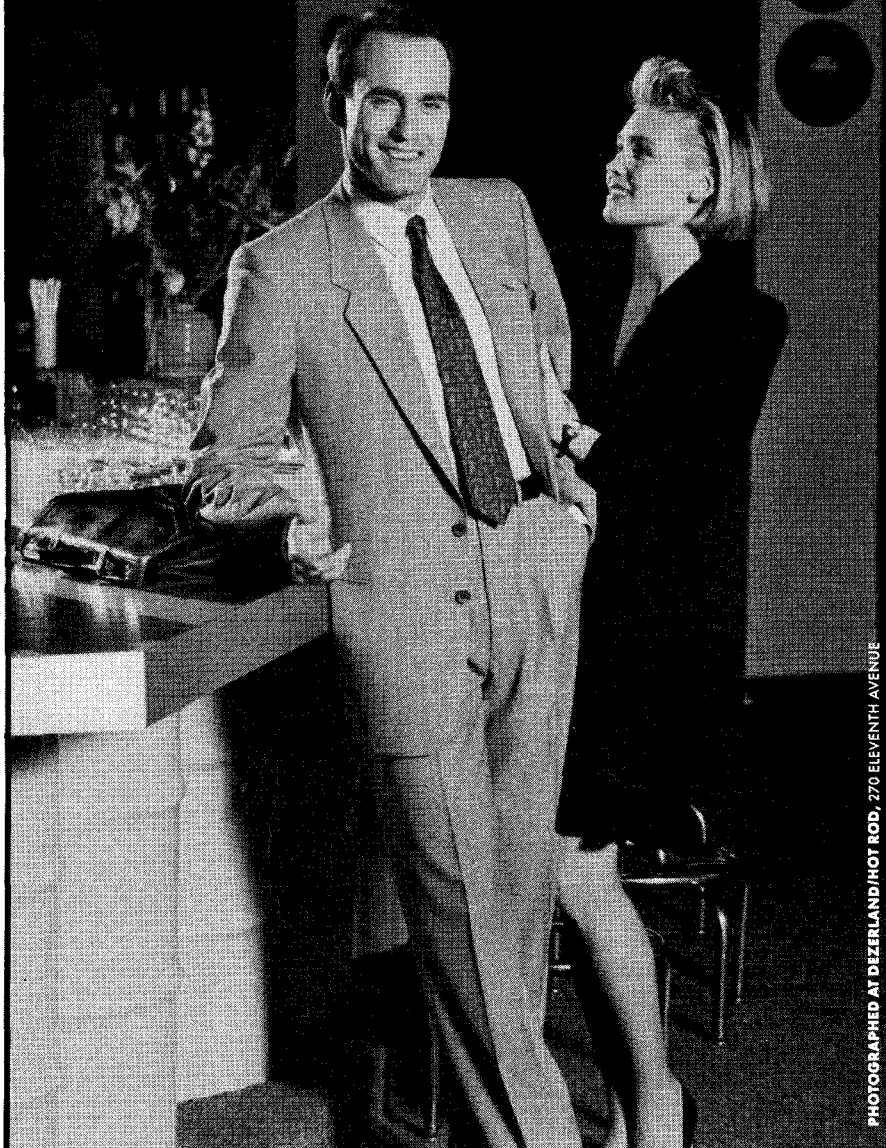
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country. Deserted by her husband, she loses her apartment when the building is torn down for urban renewal. Turned away by churches because she's employed, she loses her job as a hotel maid when she takes time off to look for a bed in a shelter. Warehoused temporarily in a roach motel by a sympathetic social worker (Dorian Harewood), she is evicted for complaining about rats. Without a permanent address, she's unemployable and—her daughter parked variously elsewhere—walks the street with her suitcase; her shoes have already been stolen.

Drugs, alcoholism, child abuse—of all a homeless woman sees, only rape is missing from *God Bless the Child*, not because it doesn't usually happen on the streets but because the rest of the facts are ugly beyond any need for the usual sensationalizing violence. The ultimate casualty, of course, is the child. Hillary is hospitalized for lead poisoning—and the hospital is the nicest place she has ever lived. Which leaves Theresa with a Sophie's Choice.

As Theresa, Winningham, as usual, will break your heart. The Emmy-winning actress is another American quintessence, in the category of oppressed female. On television, she is almost always asked to suffer, and this suffering invariably refines her, like one of Tolstoy's peasants. She knows something—her face is a sandy beach, and the waves of the world wear it out—but the show is usually over before that something gets articulated. She is quite wonderful here, but to review *her* is somehow, insupportably, to aestheticize the issue, like those ludicrous *Times* reviews of style and "tone" in Jonathan Kozol's *Rachel and Her Children*.

TED TURNER WANTS WORLD PEACE, which is why his Atlanta SuperStation spent two years and 2.4 million feet—45 miles—of film on a seven-part *Portrait of the Soviet Union* (Sunday, March 20, 9 to 11 P.M.; Monday, March 21, 8:05 to 11:05 P.M.; Tuesday, March 22, 8:05 to 10:05 P.M.; TBS). It's better than *Reds*, but what we're really talking about is a *National Geographic* with elephantiasis: "Mother Russia, Land of Contrasts (Eternal Contradictions)."

Instead of Warren Beatty, Roy Scheider is the master of ceremonies. "They're not a gray, colorless people at all," Scheider tells us. And besides, "the wind of change is blowing." And there's Roy, avuncular under an onion dome in Red Square, or looking into Tamerlane's tomb in Samarkand, or watching ice-fishing on Lake Baikal in surprising Siberia, or walking around Tbilisi or Tashkent or Tadzhikistan in his shirt sleeves, or hobnobbing with the poet Yevtushenko (who quotes Pushkin while pulling on his

pants), or making pretty pictures with the Winter Palace.

Actually, the pictures are spectacular: reindeer and Mount Ararat, the Golden Road and a "science city," Western discos and Lenin's tomb. *Portrait* loves railroads and mountains, every evidence of early Christianity, all kinds of ethnic dancing, 100-year-old Georgians ("Work hard, eat your vegetables, don't smoke"), and especially central Asia, with its dozens of clashing nationalities and cultures ("Despite some local skirmishes, there seems to be little racial tension"). We dream along with Marco Polo and Genghis Khan. We visit your basic yurt. And we meet a lot of people, all of them proud and most of them more interesting than Yevtushenko.

There's no point in my telling you about the people we don't meet, like Sakharov, or my complaining about the time we don't spend on such subjects as punitive psychiatry and anti-Semitism and the purges and the Gulag. *Portrait* seeks to stun us with diversity and the pioneering spirit, and it succeeds. There's quite enough Soviet-bashing on the other channels to keep us wary, if not paranoid. It's just that I can't help wondering what might have been made of this same footage if someone like James Billington had been borrowed from the Library of Congress to pep it up, or if we had heard more Pushkin—and Tolstoy and Pasternak and Turgenev and maybe even Gogol—to go with all the gorgeous mysteries we look at, stupefied.

In brief: The Wonder Years (TUESDAYS, starting March 15; 8:30 to 9 P.M.; ABC) is a valentine to the American suburbs, circa 1968, a little bit like John Cheever and a lot like Jean Shepherd, in which love and death and Simon and Garfunkel all go to Robert F. Kennedy Junior High School. Remember flower children? Remember gym? It's a fragile and affectionate effort, so far free from the tyranny of Cute. . . . **Supercarrier** (Sundays; 8 to 9 P.M.; ABC) is *Love Boat* and *Top Gun* trying to be *Star Trek* or, at the very least, *Hotel* sideways. . . . **Trial and Error** (Tuesdays, starting March 15; 8 to 8:30 P.M.; CBS) tries again to find a sitcom for Latino comic Paul Rodriguez, rooming here with actor Eddie Velez in L.A. Velez is a lawyer, Rodriguez sells T-shirts, and it's a moderately funny class struggle. . . . **Shake, Rattle & Roll** (Saturday, March 19; 8:30 to 11 P.M.; Channel 13) is surprisingly sprightly for PBS, with Chubby Checker bringing down an all-white house. . . . **Bette Midler's Mondo Beyondo** (Saturday, March 19, and five more dates; 10 to 11 P.M.; HBO) proposes and disposes of a public-access cable-TV variety show almost as awful as the real thing. I liked the yuppie in the garbage dump.

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CHOOSE FROM 26 SAILINGS

TO EUROPE: Apr. 29; May 22; June 12, 25; July 10, 27; Aug. 11, 21; Sept. 6, 21; Oct. 1, 31; Nov. 21.

FROM EUROPE: May 11; June 5, 20; July 1, 22; Aug. 1, 16, 29; Sept. 11, 26; Oct. 15; Nov. 6; Dec. 14.

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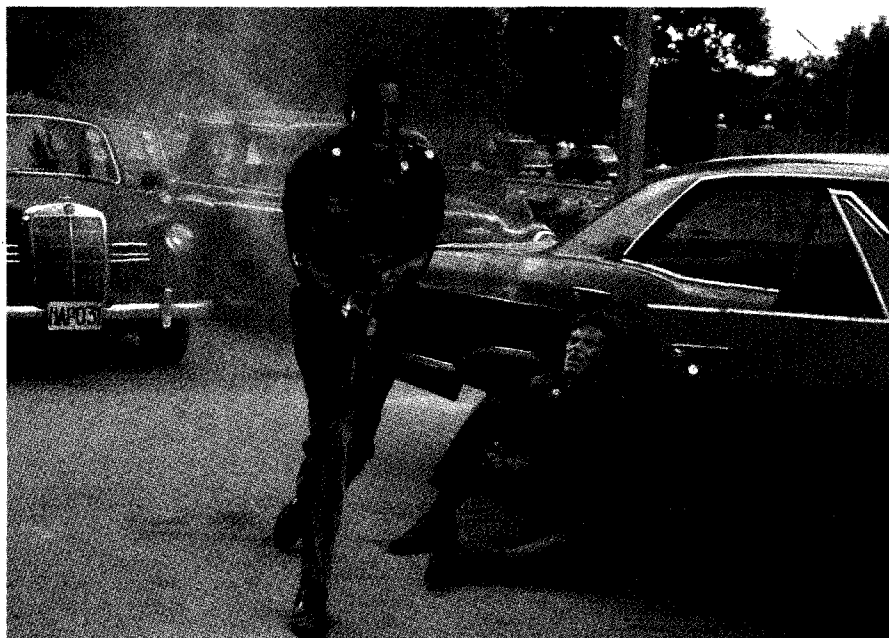
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Movies/David Denby

'NAM PATROL

"...In *Off Limits*, a conventional whodunit, the maniacal violence of the Vietnam War has seeped into everything..."



SAIGON VICE: Gregory Hines and Willem Dafoe as cops in Vietnam.

Off Limits, STARRING WILLEM DAFOE and Gregory Hines, is a trashy, nuttily overwrought genre movie that is nevertheless a lot of fun. Anyone can see that the picture, which is about a white-black cop team at work in Vietnam during the war, is nothing more than *Saigon Vice* crossed with *Lethal Weapon Goes to 'Nam*. And yet *Off Limits*, obvious and coarse as it is, pulls off a number of small triumphs of mood and atmosphere. Patrolling the jittery, rotting city in their battered car, the two men are even more baffled than they would be in Chicago or New York. The maniacal violence of the war has seeped into everything. "Law and order" has become a joke.

In modern movies, the cop is an obsessed man and, no matter how violent, a moral man. No one else truly cares about fighting crime. The police bureaucracy, for one reason or another, tries to stop him from catching criminals, while the people on his beat—the people of the big city—have been worn down or seduced. Passive, indifferent, hapless, they are virtually part of the criminal milieu. It's as if they wanted to be victimized. Thus the modern movie cop's disgust: He is alone; people will not help themselves. In all, the police movie offers a nihilistic and es-

entially despairing view of urban America—the threatening big-city undergrowth where it is always night and where only one man, or two, cares enough to keep order. However cruddy and exploitive, such movies often give pleasure and even solace; they correspond to the way many of us feel, in darker moods, about the places we live in.

Off Limits turns war-battered Saigon into a hot, wet, and supremely tawdry version of an American tenderloin. Along the neon canyon of Tu Do Street, a man is murdering the bar girls. The time is just after the Tet Offensive in 1968, and the Americans have all gone a little crazy. A colonel (Scott Glenn), mad on power, hurls captured Vietcong out of a helicopter; ordinary soldiers grind up the language into hostile profanities. The killer, it turns out, is an American officer, and no one high up in the Army's Criminal Investigation Division really wants the two investigators to catch him.

The plot bears a family resemblance to that of *The Night of the Generals* (1967), in which an S.S. general (Peter O'Toole) stalks prostitutes in Warsaw and Paris during World War II and a young officer in the German Army tries to bring him to justice. Given the climate of perpetual vi-

olence in *Off Limits*, the investigators' obsession with catching the lone killer seems even more quixotic than it usually does in cop movies. Everyone is dying, people say to them, so why get upset about a few bar girls? A suave and patronizing South Vietnamese policeman keeps getting in the way, and crowds of hostile Vietnamese gather at the drop of a hat. The men's job is impossible, and they flail about, reacting to everything more violently than they should.

Writer-director Christopher Crowe, a graduate of commercial TV, doesn't create enough of the sultry, degraded whorehouse life of off-limits Saigon; he doesn't show us how men who think they can get away with anything might look at prostitutes as a temptation to violence. The movie, told entirely from the cops' point of view, is conventionally conceived as a police procedural and a whodunit—it's familiar, limiting, and never very serious. But Crowe gives a volatile edge to everything he does, and he elicits funny, larger-than-life performances from the actors.

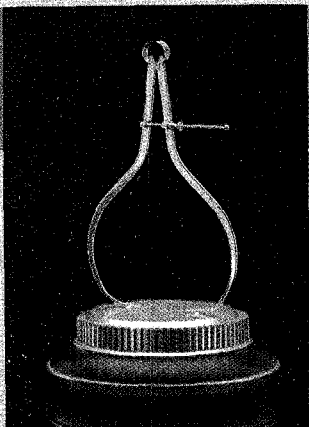
Willem Dafoe, who was the saintly Sergeant Elias in *Platoon*, has a striking, strangely shaped mug—broad and flat, haunted, even agonized, a mask of tragedy pulled out of shape by worry. And his deliberately paced speech suggests a powerful will, a deep-down intransigence. He is a forceful, idiosyncratic actor, but the real surprise in *Off Limits* is the blunt, sinewy performance by Gregory Hines, who has been weightless to the point of nonexistence in his earlier movie appearances. Hines, who seems to have gained about twenty pounds of muscle, no longer moves with the feather-light step of a dancer. His center of gravity has sunk; he's a robust action hero now. And yet, in repose, his long and narrow face, drenched in sweat, exhausted, has a melancholy beauty that is the most eloquent thing in the movie.

I DON'T REALLY HAVE TO GO THROUGH the various movie versions of the Hecht-MacArthur play *The Front Page* just to let you know that *Switching Channels*, the latest version, is terrible, do I? You already know, don't you, that in 1940, Howard Hawks turned reporter Hildy Johnson into a woman for Rosalind Russell to

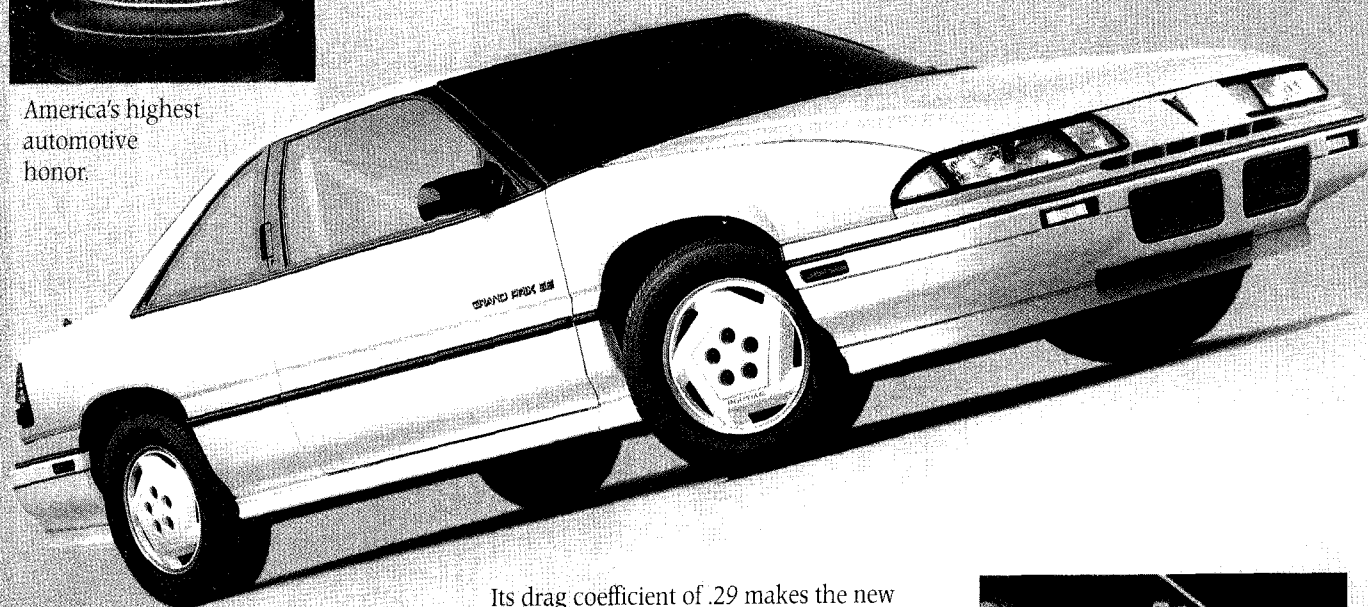
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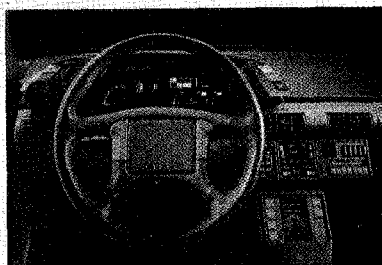
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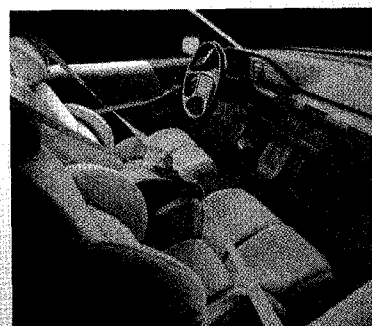
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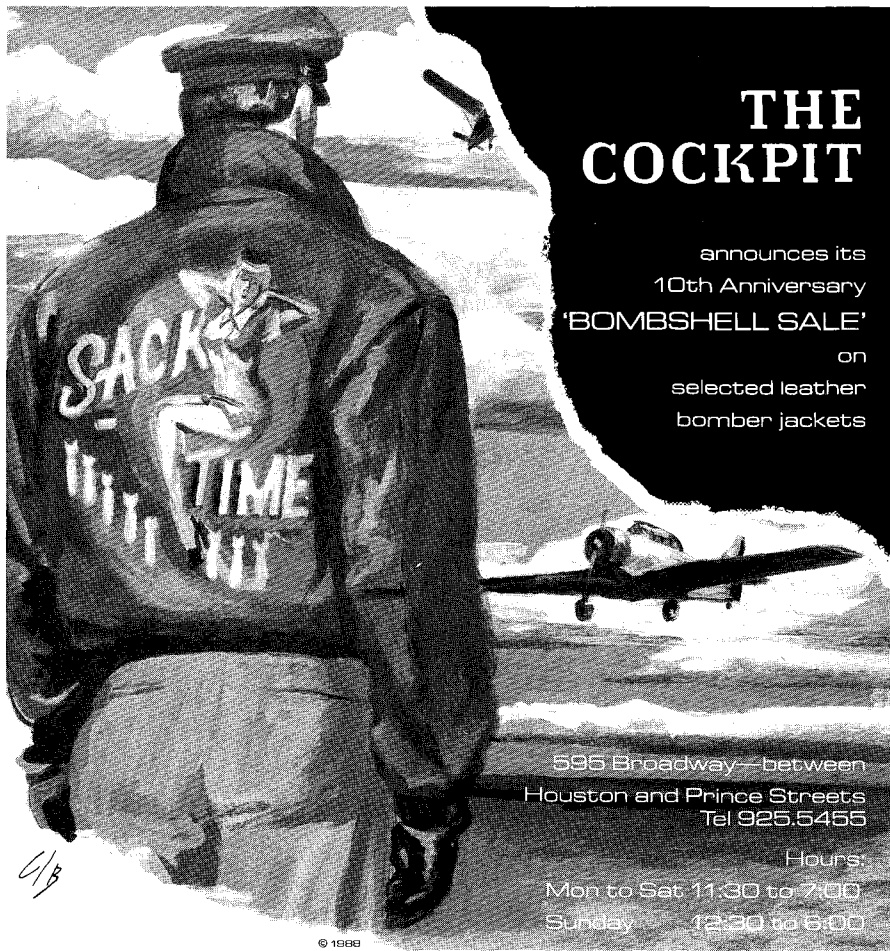
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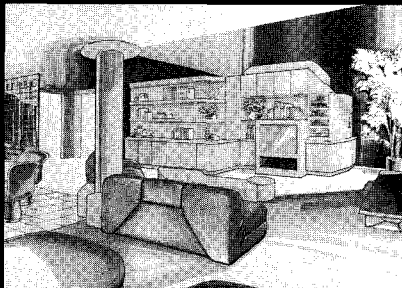
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play, and that *Switching Channels* is an extension of that idea? Sure you do. And won't you trust me when I assert without providing reasons or details that director Ted Kotcheff has no talent for theatrical farce and that writer Jonathan Reynolds's updating of the material to a CNN-type all-news television network doesn't work at all, since the play's distinctive scabrous mood grows out of the exhilarations and corruptions of yellow journalism in Chicago in the twenties? And you'll trust me again, I hope, when I say that one of the satirical points of *Switching Channels*—that the CNN operation is hair-raisingly slapdash—is particularly askew, given that the overwhelming characteristic of the real CNN is its squareness, its dullness, its maddening, clockwork-orange regularity.

Do I have to explain why Burt Reynolds, who skids across his lines like a man doing a belly flop down a bobsled run, is so boring in the role that such actors as Adolphe Menjou, Cary Grant, and John Lithgow have played masterfully? You'll believe me, I hope, when I say that Kathleen Turner barely makes eye contact with Reynolds, who is supposed to be her former husband (he could be a pawnshop clerk, for all she's concerned), and that Christopher Reeve, who plays the pathetic rich suitor—the Ralph Bellamy role—really is pathetic onscreen. I don't actually have to review this movie, do I? Can't we all agree to pass over *Switching Channels* as an indiscretion of the season—a sort of accident that Tri-Star Pictures deposited in the pants of the body public—and get on to something else?

In brief: *The House on Carroll Street*, a romantic thriller set in the McCarthy period, wastes a shrewd, nasty performance by Mandy Patinkin, as a vicious Senate-committee investigator, and a likable one by Jeff Daniels, as a decent, out-of-it FBI man. Kelly McGillis, however, is rather shockingly threadbare in a misconceived role that calls for her character—a noble leftist—to launch herself into situation after situation that she has no business getting into. Walter Bernstein's script, which has something to do with paranoid anti-Communism and the importation of Nazi war criminals into this country, is pretty much an embarrassment from start to finish, and no amount of beautiful set design, costuming, and lighting can disguise its basic inanity. . . . *Girl From Hunan*, from the People's Republic of China, feels like an old folktale told through the medium of a modern woman's liberated consciousness. The movie is beautiful, sensitive, cruel, prudish, and artistically naïve. See it if you don't mind a dramatic method dependent on the changing of the seasons and the endless rushing of water.

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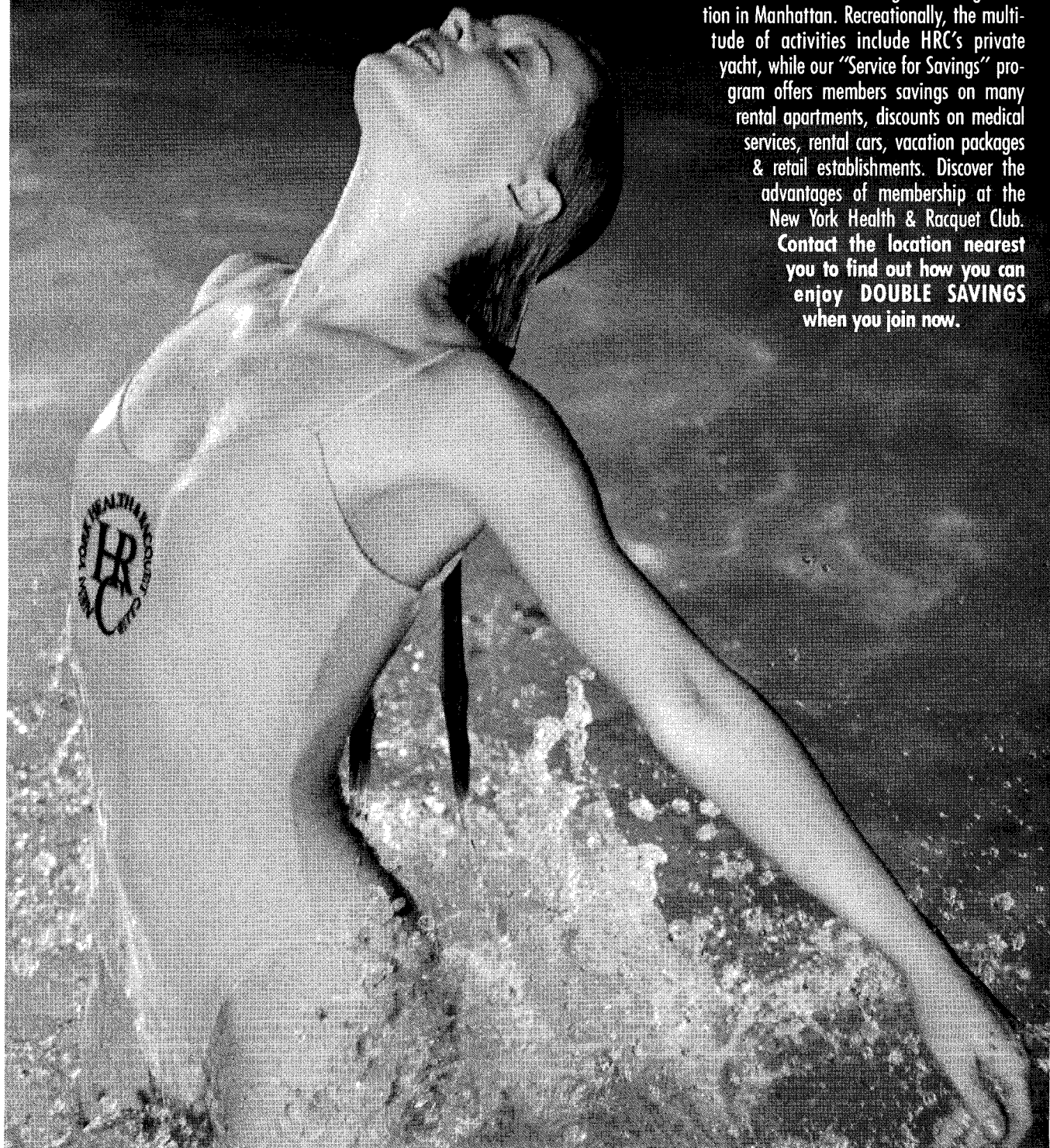
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The Insatiable Critic/Gael Greene

TWO ON THE AISLE

“...By 10 P.M., Trixies’ fans are on the prowl, taxing the larder, hogging the microphone. Most any night is amateur night...”

IMAGINE JUDY GARLAND GRABBING Mickey Rooney’s arm. “We’ll do our own show,” she says. “We’ll do a musical... set it in a restaurant, a funky little place. We’ll call it *Trixies*.”

“Mae West, Jayne Mansfield, and now Trixie,” the postcard promises. And for once, it isn’t sheer hype. *Trixies*, a scruffy joint on the western frontier of 47th Street, looks like an instant institution.

Somebody has raided the thrift shop. Hair. Everywhere hair. We are stalked by hedges and fir trees, frizzed, layered, mix-and-match curlicues, the chef a tousled blonde and Trixie herself under a shaggy mane. Waitresses pirouette in torn panty hose, stretch minis, off-the-shoulder dishabille with suspenders, abbreviated leather.

“Three for din-din?” Trixie asks, big green eyes behind tortoiseshell frames and Big American Breasts popping out of a fifties décolletage, a ballpoint pen tucked into a fifties cleavage. It’s her script, babe, and she plays it to the clavicle, spinning a nonstop rap in her smoky voice. “Have you tried our fabulous apps?”

Amazingly... happily, chef Pamela Willoughby’s pedigree, out of New Orleans by way of the kitchen at Jams, shows in the homey cornmeal-stuffed chicken and airy buttermilk biscuits, the kicky hot gravy and rich chocolate cake. “Yummy,” as Trixie puts it. And cheap too. A basket of Pam’s crumbly corn bread is just \$1.95. A mountain of hot, salty sweet-potato fries with an outrageous squirt of beet sauce and splatter of orange-flavored goo (for the Jackson Pollock effect) costs \$2.95. Even the ritziest entrée—smothered steak—is only \$11.95.

If you’re phobic, antisocial, or misanthropic but hungry, drop by about eight, when traffic is slow as molasses. Tuck into a tasty billi-bi soup with its house eccentricity—a couple of empty mussel shells riding the edge of the bowl like earrings. Then dip into a basket of fish-and-chips or crispy fried chicken kissed with pesto and flanked by red cabbage and ethereal biscuits. But watch out. By ten o’clock, *Trixies*’ fans are on the prowl, taxing the larder, hogging the microphone, tapping you on the head with musical spoons. It’s amateur night most any night, but especially Wednesdays.

Ada Love, a smiling redhead of 80 or so, whirls endlessly around the room, stopping by to announce, “Welcome to *Trixies*. I’ll be singing old-fashioned songs later.” Mr. Spoons swings by from Coney Island in his sequined vest embroidered with *Trixies*’ name. “He did it himself. Isn’t that sweet?” Trixie says.

Who knows if her story is true? This is theater, after all. But I’d be happy to believe she blew into town from Cornell, piled up a fortune at Smith Barney, bought her own seat on the futures ex-

perience,” says chef Pamela). “Krt! is so flexible,” Trixie marvels. “When I met him, he had green hair and thick eyebrows. Now he’s Mr. Debonair.” She races around the room, snapping Polaroids. Nobody has a better time at *Trixies* than Trixie, Great American Legs in black-mesh stockings and bright-red pumps. “Is it possible you’re wearing that dress backwards?” someone asks. “Absolutely,” she says.

Prowling the neighborhood, Trixie found prices discouraging. Then one day,



SAX SCENE: Paul Shapiro plays at *Trixies* from time to time.

change—“working in the pit”—and whizzed around town on a bicycle “trying to find a joint.” At first, she thought it would be downtown. But soon she realized: “this is my nabe—42nd Street to 52nd Street, from Broadway to Tenth Avenue. I love the sleaze of Times Square, the gangs of Hell’s Kitchen, the Puerto Rican theater across the street... and we used to wave at Jackie Mason.”

She tells about driving Nina Simone’s Daimler to Los Angeles (“Nina will be singing here soon”), where she met Krt! (“with an exclamation point”). He’s her partner—one night the emcee in his gold-lamé jacket, the next cheerfully subbing in the kitchen (“I fired a cook because he didn’t understand the *Trixies*

she walked into Molfeta’s. “Can you imagine? I’d been here in the ninth grade with Mrs. Poulakis.” There had been days of glory for the simple little Greek cafeteria—but not lately. “Wouldn’t you like to retire?” she asked Nick Fillos.

“You’ve got the original floor,” a customer observes.

“Yeah, babe. We preserved it. We kept the sensibility of the place and complemented it.” (So there, Sam Lopata.) Krt! did the bar—for better or worse—with its mock stone and artificial flowers. The women in fedoras tending bar mix Shirley Temples and Carmen Mirandas (a top-secret blend of fruit juices) till the wine license comes through.

This is more fun than the money

pits. It's living theater, and you're scoring din-din in the din of it. When Trixie's not taking reservations in the old-time wooden phone booth or snapping your pic—"Move closer together, you nerds"—she's planning next week's menu with Pamela. Shark with chili butter and black-bean salsa, Butternut-squash soup with pear-apple-and-walnut chutney, pepper fettuccine in an herbed vodka cream, or "pan-fried (I love you) porgies" with tartar sauce and tomato chutney.

Unless you're an incurable grouch, you'll laugh a lot and maybe even love it.

Trixies, 307 West 47th Street (582-5498). Open Tuesday through Saturday 5 p.m. to 4 a.m. A.E.

COMPARED WITH **TRIXIES**, **Tamara** IS almost tame. It's dinner surrounded by theater—and fun if you're not a fuss-budget.

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Ideally, you should be in great shape and sneakers to keep up with this fast-moving exercise in voyeurism and histrionics. Upstairs, downstairs, to the cellar ... doors slam ... *oops*, someone is dying on the stairway.

You choose a character to follow. Go with friends so you can piece together the plot over supper and after. For sensualists and gourmands, there are at least two highlights—the chauffeur naked after his bath, and watching d'Annunzio make an omelet.

Speed is equally crucial at intermission, when the villa's staff is still acting but the food (concept by Le Cirque's chef, Daniel Boulud, execution by Remember Basil) is real. Early birds have time for seconds—tepid pasta primavera, good chicken salad, rare filet of beef, string beans with hazelnuts, and insalata "Vittoriale." It's not pure Le Cirque, but it's not bad—and rivers of Perrier-Jouët make everything more festive.

Now you may forget whom you were following. Don't be fickle. Make a commitment. When the last bullet explodes, you'll want to linger for crème brûlée served in a thimble, more champagne and coffee, to compare notes again. It's neither great theater nor glorious gastronomy, but I loved every moment of it.

Tamara, Seventh Regiment Armory, 643 Park Avenue, near 66th Street (for tickets: 307-7171). Monday through Wednesday, Fridays, and Sundays at 8 p.m., \$120; Saturdays at 8 p.m., \$135; Saturdays and Sundays at 2 p.m., \$90.

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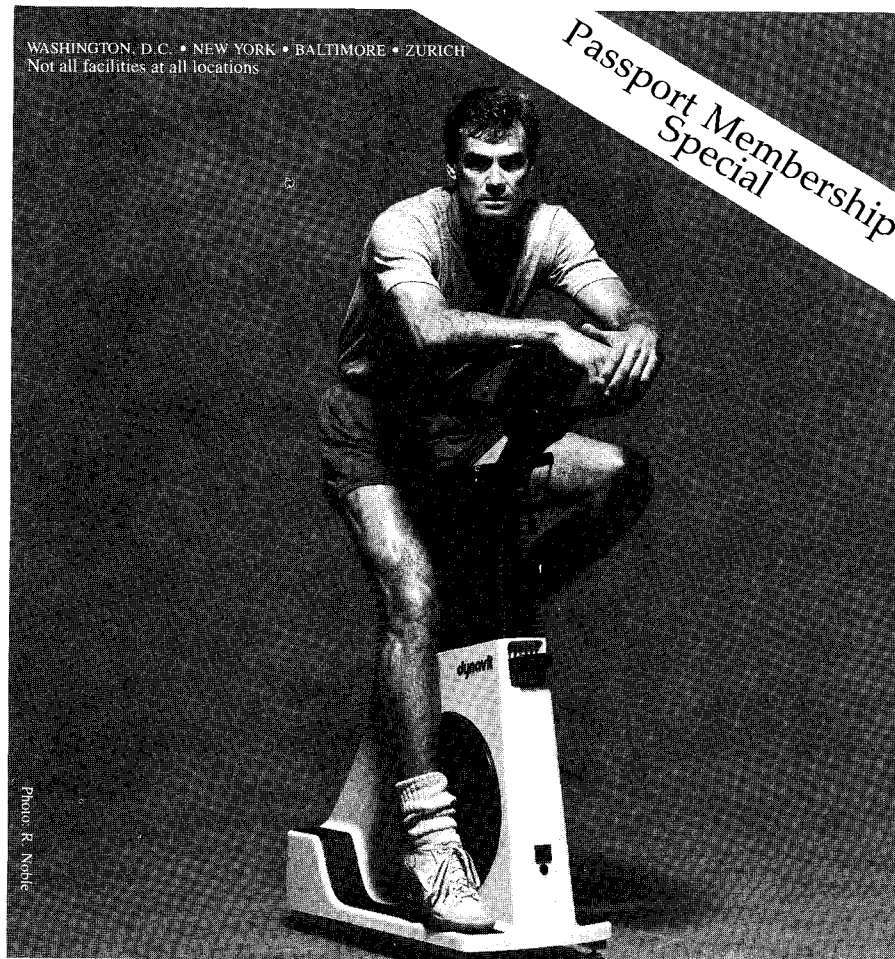


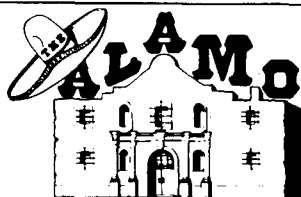
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WHEN DOES THE NEXT ONE LEAVE?

“...Blythe Danner discharges Blanche’s comic business well and manages the anger; only the tragic center is missing. . .”

SOME THINGS WENT TERRIBLY WRONG with the Circle in the Square production of *A Streetcar Named Desire*, and though some of the errors are easily traceable, others challenge the nosologist’s ingenuity. It is, in any case, unfortunate that one of our finest plays should have fallen into the wrong hands, especially since intellectuals of the more capacious sort still tend to be sniffy about it (e.g., Mary McCarthy in “A Streetcar Called Success,” reprinted in *Theatre Chronicles 1937-1962*). Yet, though they have made good points against it, it remains a solidly stageworthy, funny, and gripping—above all, true—play, which finally knocks out the very people who have scored those points.

Typical objections focus on the character of Blanche, as when McCarthy writes: “It is not enough that she should be a drunkard (this in itself is plausible); she must also be a notorious libertine who has been run out of a small town like a prostitute, a thing absolutely inconceivable for a woman to whom conventionality is the end of existence; she must have an ‘interesting’ biography, a homosexual husband who has shot himself after their marriage, a story so patently untrue that the audience thinks the character must have invented it; and finally she must be a symbol of art and beauty . . . [and] she must [also] be given a poetic moment of self-definition. . .” This, clearly, is quite a load for any character to bear, but, well cast, Blanche works and moves us.

She is a composite. One part of her is a genteel, aristocratic southern woman in decline, and Williams, I fear, knew few if any such ladies, which gives Blanche a fetching touch of romantic idealization. But he did know all kinds of parvenue, nouveau riche southern women: much-divorced, hard-drinking, fast-living, who, when heterosexual men (unjustly) started turning their backs on them, would become reckless companions to homosexuals. Blanche is a bit of that, but she is also Williams himself: the middle-aged homosexual (unjustly) no longer attractive to younger homosexuals, unless his fame or wealth seduces them. As Flaubert said, “Madame Bo-

vary, c’est moi,” Williams could—and did—say, “Blanche is me.” So there are three heterogeneous elements making up Blanche, but because great actresses and directors thrive on paradox, and because Williams’s language and insight were here still in the ascendant, she is a character who, by her very opposite pulls, conveys the taut, tormenting contradictions of the human soul.



OVER THE EDGE: Danner in *Streetcar*.

Unfortunately, Blythe Danner, good actress though she is, fails here, partly because hers are a droll, slightly clownish face and a coltish, humorous personality—lovableness rather than vulnerable delicacy, tragic self-destructiveness, or even a cerebral or poetic streak. Such words as “Della Robbia blue” and “Rosenkavalier” do not glide insouciantly off her tongue; the monologue about her dead poet husband accords ill with her fundamentally uncomplicated nature; poetic one-liners such as “Sometimes—there’s God—so quickly!” and “I have always depended on the kindness of strangers” do not issue from her with the

right, heart-stopping music. She does, however, discharge Blanche’s comic and outrageous business well, and manages the edginess and anger. Only the lyrical, tragic center is missing.

Partly, too, it’s a matter of accent. To her credit, Miss Danner provides a southern accent that is, if anything, too good—more Tallulah Bankhead or Carrie Nye than Mississippi; but she is left high and dry by the total un-southernness of Aidan Quinn (Stanley), Frank Converse (Mitch), and, except very fitfully, Frances McDormand (Stella)—to say nothing of the secondary players, of whom even that may be too much. Thus, her performance often seems exaggerated through the failure of the others to meet her halfway.

Partly—indeed, largely—there is also the problem of the staging. Nikos Psacharopoulos is an essentially flimsy and unimaginative director who has made his reputation (chiefly as the head of the Williamstown Theater) by means of some very real talents, although, unfortunately, not of the artistic kind. His *Streetcar*, which he has done more than once, is consequently better than many another of his productions, but still not good enough to help Miss Danner to a persuasive performance. What, for example, are we to make of the rape in Scene X, which is now played as if Blanche were asking for it? Is this sheer directorial incompetence or some sort of misplaced feminism, according to which a woman of Blanche’s stature would not allow herself to be degraded without some consent? Or, heaven help us, is this some sort of misplaced Freudianism?

In any case, such staging deprives Blanche of the chief motive for going over the edge, and so gravely undercuts the play. But lesser directorial errors do their share of damage, too. How could Psacharopoulos allow the generally uninspired costumer, Jess Goldstein, to dress Blanche in bright red in Scene IX, and so ruin the dramatic and symbolic effect of Stanley’s scarlet pajamas in Scene X? And how could he permit Mitch himself to snuff out the candle (as if he were Laura Wingfield) at the end of Scene VI, thereby canceling out the kiss



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on which the scene—and, in this version, the whole first act—should conclude?

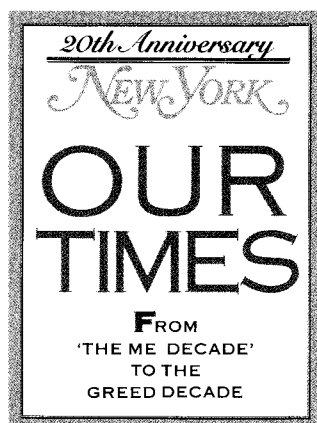
Some of the problems have to do with mounting plays in a theater-in-the-round, a deadly concept for which Circle in the Square will be paying as long as it lives. Because of this, and because John Conklin's otherwise evocative set is rather cluttered (Conklin is a devotee of clutter), all the peripheral, atmospheric bits evoking New Orleans street life fall, curiously for a play done in the round, flat. There is just the narrowest pathway circumscribing the main playing area, thus leaving scant room for Williams's fairly elaborate subsidiary scenario—which may also require more walk-ons than the producers wish to pay for. And between scenes, when much of this street life takes place, you sometimes cannot tell the extras from the stagehands—except that the latter, because of lighting that hits them through slats, appear to be fugitives from a chain gang.

Some roles have been given the stamp of definitiveness by their creators, which is surely the case with the Stanley Kowalski of Marlon Brando. I pity any actor who must follow in those footsteps: He is damned if he imitates and damned if he doesn't. But Aidan Quinn is a singularly poor choice for the part. Exceedingly Irish-looking for a Pole, not especially winning of face or athletic of build, a competent but uncharismatic actor, he neither charms nor threatens, and is too babyish to boot. Meant to embody the "rough trade" one part of Williams seems to have hankered for, Quinn instead suggests more the young collector of Scene V than the perilous Stanley.

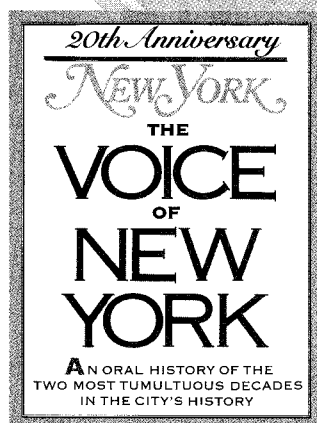
In theory, Stanley and Mitch should be coevals, but in practice they seldom are: Karl Malden was by nine years Brando's senior, and Frank Converse is middle-aged. Mitch, moreover, is meant to be unprepossessing, a mother's boy, perhaps even a crypto-homosexual, and thus more pathetically Blanche's last chance. Converse does his best to meet those requirements but remains too virile and good-looking for the part. No actress, provided she can act at all and look presentable, can mess up Stella—a part in which Williams was not very interested, and which he left vague enough to fit just about anybody. Frances McDormand does more than acceptably by it.

What, then, do we have here? A perfect *Streetcar* for an audience such as I saw it with, in which one woman asked her escort to translate "Voulez-vous coucher avec moi" for her, and another exclaimed loudly, after the play's most celebrated line (about the kindness of strangers), "What did she say?" (But it is also true that some of the actors, because of the venue and their diction, are at times inaudible.) For the sophisticated, this *Streetcar* is vehicular suicide. ■

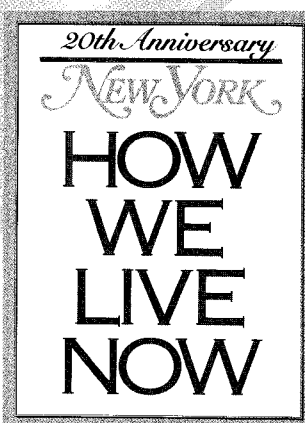
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SOURCE: 1987 SMRB



Dance/Tobi Tobias

RANDOM HARVEST

"...While *RainForest* is largely about nature, it also makes sly observations about art, its practitioners, and its audience. . ."



PILLOW TALK: Cunningham dancers—with Warhol's balloons—in the revival of *RainForest*.

UNDER ITS DENSE CANOPY OF LEAVES, A rain forest is a dark, secret place you'd expect to be preternaturally still. Yet, as countless TV documentaries have revealed, it is actually seething with life. *RainForest*, a twenty-year-old work revived by Merce Cunningham for his company's current season at the Joyce, is an apt but typically nonliteral evocation of such a place. David Tudor's evocative, score, which in its early, hushed, moments suggests a merciless mechanical universe or eerie intergalactic space, only gradually resolves into an equivalent of the "white noise" of the rain forest—a composite of the cries and rustlings of animals, birds, and insects going about their mysterious lives.

The physical environment itself is rendered with a childlike leap of the imagination. Designed by Andy Warhol, the set consists of giant, silver-skinned, helium-inflated pillows. A dozen or so float lazily overhead, anchored by near-invisible threads. Another eight, grounded, drift at random, gently nudged by capricious air currents or buffeted by the dancers' traveling bodies. If the pillows represent the vegetable world, the dancers are its creaturely inhabitants. Their hides or carapaces are practice clothes

the color of pale, newborn flesh, the fabric full of holes and rips—the surface wounds and scars of daily encounters in dangerous precincts.

Here and there, Cunningham's choreography mimics actual animal movement. A woman, for example, suddenly dangles by her knees from her partner's outstretched arm, like a monkey swinging from a branch. More often, the choreography is abstract and far stranger. Enhanced by the alertness and deep concentration of the performers, it takes you into the interior of an animal's being, suggesting what it is to be sentient but other than human.

While *RainForest* is largely about nature, it also makes some sly observations about art, its practitioners, and its audience. In the course of the piece, the pillows act as mirrors, reflecting sharp, miniaturized images of the action from sight lines inaccessible to the spectator, reminding him that the dance consists of more than he can grasp from his singular and limited viewpoint. Sometimes the pillows direct the blinding stage light out toward the audience. Then the viewer, who has been comfortably ogling the dancers as if they were trapped for his observation in a zoo or an aviary, is sub-

jected to the glare the performing artist (an alien breed?) must tolerate in order to be seen.

PERFORMING WITH PAUL TAYLOR FROM 1977 to 1985, Tom Evert was outstanding in a company of superb dancers. Then, obeying a compulsion fundamental to modern dancers, he moved out on his own. Founded a year and a half ago, the Ohio-based **Tom Evert Dance Company** recently made its first appearance in New York, at the Marymount Manhattan Theater, in a program of Evert's works. Unfortunately, though his own dancing lends the feeblest composition some consequence, Evert's choreography is for the most part embarrassingly inept.

In fact, it's remarkable for the number of basic defects it manages to encompass. A duet and three group works—the bulk of them "after" Taylor, one a bow to Murray Louis, with whom Evert began his career—were calamitously naïve when it came to matters of structure (the shape of the whole) and rhythm (the shape of the phrase). If there was any originality—of thought or image—lurking in this material, I missed seeing it.

Evert does seem to have a sense of humor, though, apparent in an overlong but pleasantly subversive solo for himself called *The President*. Playing the generic candidate on the hustings (patriotically outfitted in blue suit, white shirt, and blood-red tie), he strikes photo-opportunity poses, grandiloquently shoots off his mouth, darts suspicious glances over his shoulder while busy at the urinal, bursts periodically into an exultant victory dance, and lies down to uneasy dreams. The choreographic task Evert has set himself here reflects an early and recurrent concern of Taylor's: forging an organic connection between pedestrian and pure-dance action. While Evert has by no means solved the problem, he's on the right track in seeking answers from his own intuitive and beautifully educated body rather than through the inadequate group of dancers at his disposal. The best that can be said of them is that they have a kind of shallow, complaisant efficiency; they have almost no kinetic or theatrical impact.

Evert, on the other hand, remains as potent a performer as he was with Taylor:

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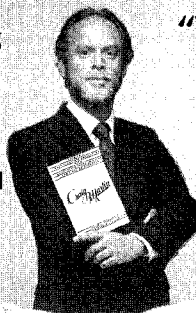
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Although he's a particularly self-contained dancer, his energy seems to animate the space around him. He has an athlete's brute strength, tempered and made intriguing by a soft, weighty quality. His face is compelling, too, with its smoldering downcast gaze, its bluntly sensual mouth. The purity and grace of his line come as a surprise; you'd think they belonged to a classical dancer. Another of his gifts, however, characterizes distinguished dancers of all persuasions: the ability to make the transition from stillness to motion invisible. If only these personal physical blessings could be converted to choreographic wisdom. The history of modern dance blazes with a few glorious successes along these lines—Cunningham, Graham, Taylor himself—set in relief by hundreds of failed attempts.

IGAL PERRY'S TRILOGY, *Theatrical Gesture*, given recently at the Joyce by his fifteen-member group, **Peridance**, is existential dance-theater tamed and sweetened for middlebrow consumption. Perry wants to be gratuitously violent in the manner of William Forsythe, angst-ridden in the manner of Pina Bausch, but he's not willing to give up sculpting his dancers into handsome shapes and standing back to admire them. The results have about as much aesthetic depth as a Bloomingdale's window display.

Throughout, he's used music by Luciano Berio. The first and last segments of the dance are set to typical Berio stuff that moves from vague foreboding to unleashed hysteria. Haunted by echoing voices, these scores create an aural maelstrom, then slip you bits of comprehensible text like little tastes of poison: "There must be someplace in this world that isn't a theater."

The overall theme of the choreography is that life, as well as art, is a (frequently melodramatic) performance observed by an (often unsympathetic) audience. So what else is new? Parts one and three of the dance cover the same ground, first in semiabstract form, then more literally and dramatically. The third section features a witchy diva for whom applause is as blood to a vampire; true to type, she loses her lover to a younger, softer rival/understudy, cracks up, and expires center stage in the spotlight. The middle section, to Berio's setting of folk songs from assorted lands—which at least provides some good cheer—is tacked on to the rest by having the performers scrutinize one another from a row of chairs.

The triteness of the subject matter might be excused if only Perry could inject some rhythmic and textural variety into the choreography. Satisfied with svelte posturing, he's oblivious to such concerns. What he produces is decoration, not dancing.

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SALES & BARGAINS

BY LEONORE FLEISCHER

SPRING SEPARATES

THE CANCER CARE THRIFT SHOP IS A NOT-for-profit store that raises money to provide psychological and financial assistance to cancer patients and their families. The shop has received a large donation of new separates for women sizes 2-14, including: linen suits, retail \$150, here \$35; classic blazers in a variety of fabrics, retail \$112-\$120, here \$25; cotton sweaters, retail \$97, here \$15; skirts, retail \$75-\$100, here \$15. M.C., V., checks accepted; all sales final. *Cancer Care Thrift Shop, 1480 Third Ave., near 83rd St. (879-9868); Mon.-Sat. 10 a.m.-4:45 p.m.; sale starts 3/18; while stock lasts.*

KIMONOS FOR EVERYONE

THIS UPPER WEST SIDE SHOP IS HAVING a sale on kimonos (items are silk unless otherwise noted). For example: embroidered wedding kimonos, were \$500, now \$250; silk-crêpe hand-painted and-embroidered ceremonial kimonos, were \$500, now \$250; formal kimonos, were \$250, now \$125; embroidered obi sashes, were \$175, now \$90; children's kimonos, were \$150, now \$75; children's cotton kimonos, were \$75, now \$50; vintage haori (short, kimono-style jackets), were \$75-\$150, now \$50-\$85; long kimonos, were \$90-\$200, now \$50-\$85; cotton yukata robes, were \$75-\$90, now \$50; cotton workers' jackets, were \$60-\$90, now \$45. A.E., M.C., V., checks accepted; all sales final. *Surroundings, 2295 Broadway, near 83rd St. (580-8982); Mon.-Sat. 11 a.m.-7 p.m.; 3/18-4/2.*

HANDMADE SAMPLES

TWO KNITWEAR DESIGNERS OFFER custom-made clothing and one-of-a-kind samples for women sizes 6-16. From Bernice: red Kalamousse-yarn suit with black crochet trim and puffed sleeves (size 8), was \$420, now \$320; black dress with multicolored intarsia bodice (size 10), was \$375, now \$275; 2-piece black-and-white plaid suit in Kalamousse yarn (size 14), was \$420, now \$320. From Myra (size M): multicolored linen-yarn-and-silk-ribbon jacket, was \$250, now \$175; white patchwork cardigan, was \$275, now \$175; navy-and-white tweed jacket-and-skirt set, was \$450, now \$360;

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black-and-pink silk-ribbon top with black rayon-ribbon skirt, was \$450, now \$360; and more. Checks accepted; no credit cards; all sales final. *Myra Hand Knits, 1200 Lexington Ave., near 82nd St., second floor (879-1246); Mon.-Fri. 10 a.m.-5:30 p.m. and Sat. by appointment; through 3/25.*

MUSEUM STORE

THE SHOP AT THE NEW-YORK HISTORICAL Society is offering large reductions on toys, modeling kits, glassware, pottery, books, posters, household items, and more. For example: hand-blown glass perfume bottles signed by the artist, were \$200-\$250, now \$100-\$125; hand-colored botanical prints and New York scenes, were \$65-\$100, now \$37.50-\$50; fifteenth-century printing-press modeling kit, was \$56.25, now \$28; 2 Tiffany-style water-lily lamps, were \$225 and \$350, now \$115 and \$175; Mottahedeh "Indigo" china coffee or demitasse cups and saucers (in sets and individual pieces), were \$40-\$100, now \$20-\$50; earthenware pitchers and bowls, were \$15-\$60, now \$7.50-\$30; glass goblets and pewter cordials, were \$15-\$85, now \$7.50-\$42.50; mounted black-and-white-photo enlargements from museum exhibitions (8 by 10 in. to 4 by 6 ft.), now \$10-\$100; museum posters, were \$5-\$20, now \$1; note cards, were 65 cents-\$1.50, now 10 cents; postcards, were 50 cents, now 5 cents. Also, stuffed folk-art dolls, children's books, toys, and games, were \$13.50-\$100, now \$6.75-\$50. M.C., V., checks accepted; all sales final. *The New-York Historical Society, 170 Central Park West, at 77th St. (873-3400); Tues.-Sat. 10 a.m.-5 p.m. and Sun. 1-5 p.m.; 3/15-20.*

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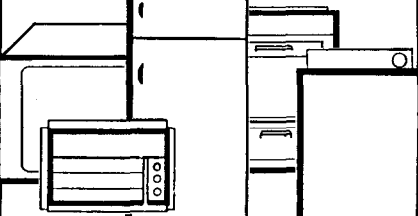
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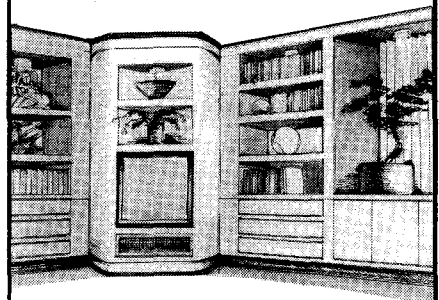
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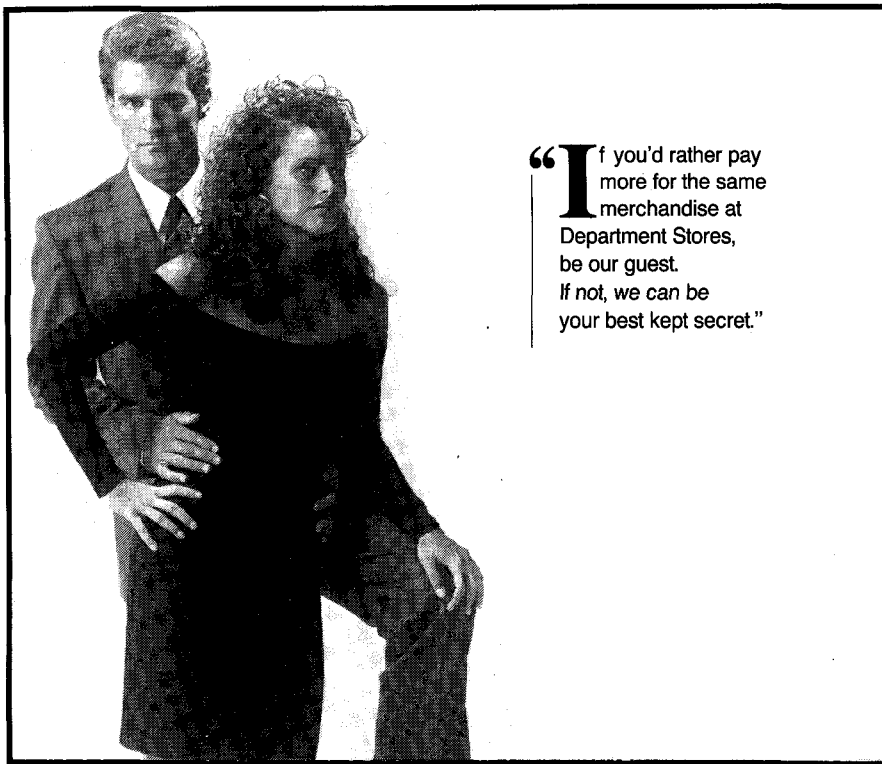
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A VARIETY OF THINGS ARE ON SALE AT this midtown stationery store, including desks, chairs, file cabinets, lamps, pens, clocks, desk accessories, and more. For example: executive high-back tilt swivel chair, was \$350, now \$280; two-pedestal desk with laminated top, was \$347, now \$277; Luxo adjustable lamps, were \$60-\$260, now \$45-\$195; digital clock with 3-in.-high numerals and an oak cabinet, was \$270, now \$210; Eurostyle black-and-white wall clock, was \$595, now \$490; Seiko square brass-and-aluminum quartz clock, was \$110, now \$88. Also, Eldon desk accessories are 20 percent off; all brands of computer-printer ribbon are 20 percent off; and more. Free furniture delivery in Manhattan (elevator buildings only). A.E., M.C., V. accepted; no checks; all sales final. Fuller Office Products, 60 East 56th St. (688-2243); Mon.-Fri. 8:45 a.m.-5:30 p.m. and Sat. 10 a.m.-4:30 p.m.; through 4/30.

A Complete Entertainment Guide for Seven Days Beginning

MARCH 16

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MOVIES THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

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Below 14th Street

1. **FILM FORUM**—Watts St. west of Sixth Ave. (431-1590). #1—Through 4/5: *The Life and Death of Vincent Van Gogh*. #2—Through 3/24: "Out of the Sixties: A Tribute to Dennis Hopper." 3/16-17: *Night Tide*; *Queen of Blood*; *High Air*. 3/18-24: *O.C. and Stiggs*.
2. **THALIA SOHO**—Vandam St. west of Sixth Ave. (675-0498). 3/16: *Cat People* (1942); *The Curse of the Cat People*. 3/17: *Term of Trial*; *As You Like It*. 3/18-19: *Devil in the Flesh*; *China is Near*. 3/20: *Last Tango in Paris*; *Tragedy of a Ridiculous Man*. 3/21: *Trouble in Paradise* (1932); *Ninotchka*. 3/22: *The Big Clock*; *No Way Out*.
3. **ESSEX**—Grand St. at Essex St. (982-4455). Through 3/17: *Off Limits*; *Mannequin*. Beg. 3/18: *Off Limits*; *Less Than Zero*.
4. **BLEECKER STREET CINEMAS**—Bleecker St. at La Guardia Pl. (674-2560). #1—*Jean de Florette*; *Manon of the Spring*. #2—*Sammy and Rosie Get Laid*.
5. **WAVERLY**—Sixth Ave. at W. 3rd St. (929-8037). #1—Through 3/17: *Fatal Attraction*. Beg. 3/18: *Dominick and Eugene*. #2—*Hairspray*.
6. **8TH STREET PLAYHOUSE**—8th St. east of Sixth Ave. (674-6515). *The Last Emperor*.
7. **MOVELAND 8TH STREET**—8th St. east of University Pl. (477-6600). #1—*Frantic*. #2—Through 3/17: *Switching Channels*. Beg. 3/18: *Police Academy 5*. #3—*Off Limits*.
8. **THEATRE 80**—St. Marks Pl. west of First Ave. (254-7400). 3/16: *True Confessions*; *We're Not Dressing*. 3/17: *Sylvia Scarlett*; *Morning Glory*. 3/18-19: *Five Easy Pieces*; *Easy Rider*. 3/20: *La Traviata*; *Othello*. 3/21: *Alexander Nevsky*; *Ballad of a Soldier*. 3/22: *Holiday*.
9. **CINEMA VILLAGE**—12th St. east of Fifth Ave. (924-3363). 3/16-17: *Man Facing Southeast*; *Kiss of the Spider Woman*. 3/18-19: *Pink Flamingos*; *Polyester*. 3/20: *My Fair Lady*. 3/21-22: *Boys in the Band*; *Something for Everyone*.

10. **ART GREENWICH TWIN**—Greenwich Ave. at 12th St. (929-3350). #1—*Good Morning, Vietnam*. #2—Through 3/17: *The House on Carroll Street*. Beg. 3/18: *Stand and Deliver*.

11. **QUAD CINEMA**—13th St. west of Fifth Ave. (255-8800). #1—*School Daze*. #2—*Hope and Glory*. #3—Program Unavailable. Through 3/17: *The Family*. Beg. 3/18: *Little Nikita*. #4—*The Dead*.

14th-41st Streets

20. **23RD STREET WEST TRIPLEX**—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Masquerade*. #2—Through 3/17: *Moving*. Beg. 3/18: Program Unavailable. #3—*Shoot to Kill*.
21. **GRAMERCY**—23rd St. at Lexington Ave. (475-1660). *Broadcast News*.
22. **BAY CINEMA**—Second Ave. at 31st St. (679-0160). *Off Limits*.
24. **LOEWS 34TH STREET SHOWPLACE**—34th St. at Second Ave. (532-5544). #1—*Vice Versa*. #2—*Moonstruck*. #3—*The Unbearable Lightness of Being*.
25. **34TH STREET EAST**—34th St. at Second Ave. (683-0255). *Frantic*.

42nd-60th Streets

30. **WARNER**—Seventh Ave. bet. 42nd-43rd Sts. (764-6760). Through 3/17: *Moonstruck*. Beg. 3/18: Program Unavailable.
31. **NATIONAL TWIN**—Broadway bet. 43rd-44th Sts. (869-0950). #1—Through 3/17: *Frantic*. Beg. 3/18: *Send and Deliver*. #2—*Off Limits*.
32. **LOEWS ASTOR PLAZA**—44th St. west of Broadway (869-8340). *Vice Versa*.
33. **CRITERION CENTER**—Broadway bet. 44th-45th Sts. (354-0900). #1—*Moving*. #2—*School Daze*. #3—*Prison*. #4—*The Serpent and the Rainbow*. #5—Through 3/17: *Switching Channels*. Beg. 3/18: *Little Nikita*. #6—*Prison*.
34. **EMBASSY 1**—Broadway bet. 46th-47th Sts. (757-2408). *Shoot to Kill*.
35. **MOVELAND**—Broadway at 47th St. (757-8320). *Action Jackson*.
36. **EMBASSY 2**—Seventh Ave. bet. 47th-48th Sts. (730-7262). *Masquerade*. **EMBASSY 3**—*Hairspray*. **EMBASSY 4**—*Fatal Attraction*.
37. **CINE**—Seventh Ave. bet. 47th-48th Sts. (398-1720). #1—Through 3/17: *Cop*. Beg. 3/18: *Good Morning, Vietnam*. #2—*Three Men and a Baby*.

MOVIES

- 40. GUILD 50TH STREET**—50th St. bet. Fifth and Sixth Aves. (757-2406). *The House on Carroll Street*.
- 41. ZIEGFELD**—54th St. west of Sixth Ave. (765-7600). Through 3/17: *Good Morning, Vietnam*. Beg. 3/18: *D.O.A.*
- 42. EASTSIDE CINEMA**—Third Ave. bet. 55th-56th Sts. (755-3020). *When the Wind Blows*.
- 43. CARNEGIE HALL CINEMA**—Seventh Ave. at 56th St. (265-2520). Through 3/17: *Anna*. Beg. 3/18: *Moonstruck*. **CARNEGIE SCREENING ROOM**—(757-2131). *The Last Minute*.
- 44. SUTTON**—57th St. east of Third Ave. (759-1411). Through 3/17: *Moonstruck*. Beg. 3/18: *The Milagro Beanfield War*.
- 45. FESTIVAL THEATER**—57th St. west of Fifth Ave. (757-2715). *The Dead*.
- 46. 57TH STREET PLAYHOUSE**—57th St. west of Sixth Ave. (581-7360). *The Last Emperor*.
- 47. BIOGRAPH**—57th St. east of Broadway (582-4582). 3/16: *I Love You Again*; *Rendezvous*. 3/17-19: *Wife vs. Secretary*; *Shadow of the Thin Man*. 3/20-21: *The Best Years of Our Lives*. 3/22-23: *Fashions of 1934*; *One Way Passage*.
- 48. GOTHAM**—Third Ave. bet. 57th-58th Sts. (759-2262). *Wall Street*.
- 49. PLAZA**—58th St. east of Madison Ave. (355-3320). Through 3/17: *Empire of the Sun*. Beg. 3/18: *Stand and Deliver*.
- 50. PARIS**—58th St. west of Fifth Ave. (688-2013). *The Grand Highway*.
- 51. D. W. GRIFFITH**—59th St. west of Second Ave. (759-4630). *Shoot to Kill*.
- 52. MANHATTAN TWIN**—59th St. bet. Second and Third Aves. (935-6420). #1—*Vice Versa*. #2—Through 3/17: *Moving*. Beg. 3/18: *Police Academy 5*.
- 53. BARONET**—Third Ave. at 59th St. (355-1663). *Off Limits*. **CORONET**—Through 3/17: *Broadcast News*. Beg. 3/18: *D.O.A.*
- 54. CINEMA 3**—59th St. west of Fifth Ave. (752-5959). Through 3/17: *Manon of the Spring*; *Jean de Florette*. Beg. 3/18: *Broadcast News*.
- 55. CINEMA I**—Third Ave. at 60th St. (753-6022). *Au Revoir Les Enfants*. (Good-bye, Children.) **CINEMA II**—(753-0774). *Good Morning, Vietnam*.

61st Street and Above, East Side

- 60. UA GEMINI TWIN**—Second Ave. at 64th St. (832-1670). #1—*Switching Channels*. #2—Through 3/17: *Hope and Glory*. Beg. 3/18: *Little Nikita*.
- 61. BEEKMAN**—Second Ave. at 66th St. (737-2622). *Frantic*.
- 62. LOEWS NEW YORK TWIN**—Second Ave. bet. 66th-67th Sts. (744-7339). #1—*The House on Carroll Street*. #2—*Hairspray*.
- 63. 68TH STREET PLAYHOUSE**—Third Ave. at 68th St. (734-0302). *Levy and Goliath*.
- 64. LOEWS TOWER EAST**—Third Ave. bet. 71st-72nd Sts. (879-1313). *The Unbearable Lightness of Being*.
- 65. UA EAST**—First Ave. at 85th St. (249-5100). *Masquerade*.
- 66. 86TH STREET EAST**—86th St. east of Third Ave. (249-1144). #1—*Off Limits*. #2—*Moonstruck*.
- 67. LOEWS ORPHEUM**—86th St. at Third Ave. (289-4607). #1—*Moving*. #2—*Vice Versa*.

61st Street and Above, West Side

- 80. LOEWS PARAMOUNT**—Broadway at 61st St. (247-5070). *The House on Carroll Street*.
- 81. LINCOLN PLAZA CINEMAS**—Broadway bet. 62nd-63rd Sts. (757-2280). #1—*Girl From Hunan*. #2—*My Life as a Dog*. #3—*High Tide*.
- 82. CINEMA STUDIO**—Broadway at 66th St. (877-4040). #1—Through 3/17: *Babette's Feast*. Beg. 3/18: Program Unavailable. #2—Through 3/17: *Frida*. Beg. 3/18: Program Unavailable.
- 83. REGENCY**—Broadway bet. 67th-68th Sts (724-3700). *Shoot to Kill*.
- 84. EMBASSY 72ND STREET TWIN**—Broadway at 72nd St. (724-6745). #1—*Broadcast News*. #2—*End of the Line*.
- 85. LOEWS 84TH STREET SIX**—Broadway at 84th St.

(877-3600). #1—*Moonstruck*. #2—*The Unbearable Lightness of Being*. #3—*The Last Emperor*. #4—*Hairspray*. #5—*Masquerade*. #6—*Frantic*.

87. METRO CINEMA—Broadway bet. 99th-100th Sts. (222-1200). #1—*Vice Versa*. #2—Through 3/17: *The Dead*. Beg. 3/18: *Off Limits*.

88. COLUMBIA CINEMA—Broadway bet. 103rd-104th Sts. (316-6660). *Off Limits*.

89. OLYMPIA CINEMAS—Broadway bet. 106th-107th Sts. (865-8128). #1—Program Unavailable. #2—Program Unavailable.

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Moving*. #2—*Off Limits*. #3—*Action Jackson*. #4—*School Daze*. #5—*Prison*.

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—Through 3/17: *Moving*. Beg. 3/18: Program Unavailable. #2—*Off Limits*.

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater**: \$3.50; senior citizens \$2.75; children \$1.75: *Grand Canyon—The Hidden Secrets and Chronos*: Daily, Mon.-Sun. at 10:30 a.m., 11:00 a.m., 12:30, 1:30, 2:30, and 3:30, and 4:30. Double features: \$5.50; senior citizens \$4.50; children \$3: *Grand Canyon—The Hidden Secrets and Chronos*: Fri.-Sat. at 6 and 7:30. In conjunction with "Native American Month" running weekends through 3/27, short films will be shown on Native American arts, crafts, and rituals.

ARTISTS SPACE—223 W. Broadway (226-3970). Free. Through 4/2: "Unacceptable Appetites," organized by Micki McGee; runs continuously 11:00-6:00, Tues.-Sat. Screenings include: *Losing: A Conversation With Parents* (1977), dir. Martha Rosler; *Learn Where the Meat Comes From* (1976), dir. Suzanne Lacy; *Autobiography of a Fat Girl* (1979), dir. Marge Dean; *Consuming Passions* (1983), dir. Barbara Latham.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). Series: \$18, members; \$22, nonmembers, single tickets, \$5, members; \$6, nonmembers. Through 3/25, presented in conjunction with Columbia University's Center for American Culture Studies: "Four By Four: Beyond Hollywood." 3/18 at 3 and 7: *My Country* (1984, Philippines/France), dir. Lino Brocka, with Phillip Salvador, guest speaker Carrie Rickey, film critic of *The Philadelphia Inquirer*.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). \$3; senior citizens \$2; students \$1; museum admission extra. Through 4/24: "Black American Cinema: Images of a Culture." 3/20 at 2: *Hair Piece: A Film for Nappyheaded People* (1982), dir. Ayoka Chenzira; *Two Dollars and a Dream* (1987), dir. Stanley Nelson.

CINEMA ITALIA—ROBERTO ROSSELLINI—Carnegie Screening Room, 887 Seventh Ave. at 57th (975-0217). *The Last Minute* (1 hr. 40 min; 1988), dir. Pupi Avati, with Ugo Tognazzi and Diego Abatantuono. Tognazzi stars in Avati's film about the passions and jealousies of soccer's underworld.

CITICORP CENTER—Atrium at the Market, Third Ave. at 53rd-54th Sts. (559-2330). Free. Through 3/26: "Beat the \$7 Movie Tab Film Festival." 3/19 at 7:30: *Breakfast at Tiffany's* (1961), dir. Blake Edwards, with George Peppard and Audrey Hepburn.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). \$5. 3/16 at 8: "Louis Bunuel in Mexico": *El Bruto* (1952), dir. Bunuel, with Andres Soler. 3/17 at 8: "The Gay and Lesbian Experimental Cinema: Films From France": *Carolyn III*, dir. Martine Rousset; *Eccentricities*, dir. Jennifer Burford; *Chute*, dir. Katarina Thomadaki; *Passage du Thermometre*, dir. Jakobojs; *Le Gant de L'Autre*, dir. Michel Nedjar. 3/18 at 8: Screenings of the works of Edward Jones includes: *9 Years Behind the Wheel* (1986); *Return to Mexico* (1978); *Keeping Kinley* (1973); and *At East in the Bobosphere* (1974). 3/19 at 8: "Dark and Lovely Animation": screenings include *Fieldwork*, dir. Debbie Lee Cohen; *River Lethe*, dir. Amy Kravitz; *The Ballbearers*, dir. Julie Zamar-chi; *The Roar From Within*, dir. Flip Johnson. 3/20 at 8: "Great Combos: Chris Marker/Hollis Frampton": *La Jete* (1963), dir. Marker; *Nostalgia* (1971), with Hollis Frampton. 3/21 at 8: "From Japan: Mitsu Yanagimachi": *Himatsuri* (1984). 3/22 at 8: "Halluceno-genic Comedies III": *Helzapoppin'* (1941), dir. H. C.

Potter; *Betty Boop and Betty's Playhouse*, both dir. by the Fleischer Brothers.

COOPER-HEWITT MUSEUM—Fifth Ave. and 91st St. (860-6868). \$5. Through 3/24: "Tati Film Festival." 3/17 at 6:30: *Mon Oncle* (1957), with Tati and Jean-Pierre Zola.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": \$3.50; students and senior citizens \$2.50. 3/22 at 12:30, 3:15, 6, and 8:45: *Les Clowns de Dieu* (1986), dir. Jean Schmidt, with Daniel Kenigsberg and Jean-Paul Roussillon.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 5/1: "Chip Lord: Collaborative and Individual Tapes." Through 3/27: Part I: *Amarillo News Tape* (1980), dir. Chip Lord, Doug Hall, and Jody Proctor; *Easy Living* (1984), dir. Chip Lord and Mickey McGowan.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Free with museum admission: \$4, general; \$2, students and seniors. Suns. at 12:30, 1:30, and 2:30: "Screenings From The National Jewish Archive of Broadcasting." 3/20 at 12:30, 1:30, and 2:30: *Jews of the Soviet* (1984), from "Jewish Dimension"; *The Jews of Silence*, from "Eternal Light, aired on NBC, 9/21/69.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (570-3949). Free with museum admission. In conjunction with the museum exhibit "Fragonard": 3/20 at noon: *The Smile of Reason*; at 4: *Fragonard*.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution \$4. "Personal Cinema Program." 3/18 at 8: "Hans Scheugel, Program I": *The Place of Time* (1985), U.S. Premier. 3/19 at 8: "Hans Scheugel, Program II": *What the Night Speaks, A Story* (1986).

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.-Sat. noon-5, Tue. noon-8. Through 4/29: "Matinee Theater: Movie Stars on Television," screening the work of movie actors who got their start on television. Through 5/5: "WNET Thirteen Years on the Air," over 100 hours of programs from the longstanding station. "Screenings for Children," Sats. 12:30 and 3: includes *The Hobbit*; *Charlie Brown*; *Lassie*.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater** 1:3/16-22: "New Films/New Directors."

NEW YORK PUBLIC LIBRARY—Central Research Library, Fifth Ave. at 42nd St., Vincent Astor Gallery. Through 5/28: "Epics and Icons of the Silent Film Era," the influence of popular culture on silent film creators. **Donnell Library Center**, 20 W. 53rd St. (221-7676). 3/17 at noon: "Viewpoint...Feminist Narratives": *Born in Flames* (1983), dir. Lizzie Borden; at 4:30: "Meet the Makers—Film": *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles* (1987), dir. Chantal Akerman. 3/22 at noon: "Featuring...The Director was a Woman": *Outrage* (1975), dir. Ida Lupino; at 2:30: "Collector's Choice...The War at Home: Feminism and the Woman's Movement": *The Emerging Woman* (1974), dir. Helena Solberg-Ladd; *A Simple Matter of Justice* (1978), dir. Victoria Hochberg.

NEW YORK SOCIETY FOR ETHICAL CULTURE—2 West 64th St. (874-5210). Series ticket, \$15; \$5, single ticket. Through 3/27: "From Troy to Havana: Moral Tradition in a Global Perspective." 3/20 at 2: *Gallipoli* (1981), dir. Peter Weir, with Mel Gibson, guest speaker Thomas Kineally.

PUBLIC THEATER—425 Lafayette St. (598-7171). \$5; senior citizens and students \$4. Through 3/17: "The Films of Marcel Pagnol." 3/16 at 7: *Topaze* (1933), dir. Pagnol, with Louis Jouvet; at 9:30: *Angele* (1934), dir. Pagnol, with Fernandel. 3/17 at 7: *The Well-digger's Daughter* (1940), dir. Pagnol, with Raimu; at 9:30: *The Baker's Wife* (1938), dir. Pagnol, with Raimu. 3/18-4/1: *The Tarnished Angels* (1958), dir. Douglas Sirk, with Rock Hudson and Robert Stack.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. Through 3/26: "Films and Video: 6 Photographers," in conjunction with the current exhibit, "Photography and Art." 3/19 at 2: Screenings of videotapes by Peter Campus.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terr., S.I. (718-448-2500). \$4, members; \$5, non-members. "Women's Work." 3/18 at 8: *Weirdest Out and Blown Away* (1985), dir. Sharon Greytak; *Unspoken Conversations* (1987), dir. Iman Hameen. 3/19 at 1:

Daughter Rite (1980), dir. Michelle Citron; *Stephanie* (1986); at 8: *Committed* (1986), dir. Sheila McLaughlin and Lynn Tillman; *How We Live* (1986), dir. Mary Ann Toman.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718-727-1135). \$1, members; \$2, non-members. "Film Series '88." 3/20 at 1:30: *Eclipse* (1962), dir. Michelangelo Antonioni, with Monica Vitti and Alain Delon.

THEATER THREE—412 Main St., Port Jefferson (516-473-0136). \$3. 3/21 at 8: *Eating Raoul* (1982), dir. Paul Bartel, with Mary Woronov and Buck Henry.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "New American Filmmakers Series," through 4/10: Liz Phillips, features *Graphite Ground* (1987), an interactive sound sculpture installation. Through 3/30 at the Equitable Center Branch, 787 7th Ave: "Video Art: Expanded Forms," an exhibition of recent developments in video art, featuring works by Judith Barry and Joan Jonas, Shigeo Kubota, and Mary Lucier.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. (427-6000; Y-Charge: 996-1100). "CinemaTalk: Films and Ideas: Plays Into Films." 3/17 at 8: *Amadeus* (1984), dir. Peter Shaffer, with F. Murray Abraham and Tom Hulce, Peter Shaffer will be present.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Off Limits*. #2—*Moving*. #3—*Prison*.

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—Through 3/17: *Shoot to Kill*. Beg. 3/18: *D.O.A.* #2—Through 3/17: *Frantic*. Beg. 3/18: *Little Nikita*. #3—*Masquerade*. #4—*Off Limits*.

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Off Limits*. #2—Through 3/17: *Three Men and a Baby*. Beg. 3/18: *Little Nikita*.

103. DALE—W. 231st St. at Broadway (884-5300). #1—Through 3/17: *Frantic*. Beg. 3/18: *Police Academy 5*. #2—*Masquerade*.

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 3/17: *Off Limits*; *Less Than Zero*. Beg. 3/18: *Off Limits*; *Satisfaction*.

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Vice Versa*. #2—*Off Limits*. #3—*Moonstruck*. #4—Through 3/17: *Frantic*. Beg. 3/18: *Police Academy 5*.

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 3/17: *Off Limits*; *Less Than Zero*. Beg. 3/18: *Off Limits*; *Satisfaction*.

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Prison*. #2—*The Serpent and the Rainbow*. #3—*Off Limits*. #4—*Moving*.

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable. #4—Program Unavailable.

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1 #2—*Moonstruck*.

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*School Daze*. #2—Through 3/17: *Shoot to Kill*. Beg. 3/18: *Stand and Deliver*. #3—*Action Jackson*.

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Three Men and a Baby*. #2—*Masquerade*. #3—*Prison*. #4—*Frantic*. #5—*Hairspray*. #6—*Shoot to Kill*. #7—*Switching Channels*. #8—*School Daze*. #9—*Vice Versa*. #10—*Off Limits*. #11—*Action Jackson*. #12—*Good Morning, Vietnam*. #13—*Moonstruck*; *Moving*.

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Off Limits*. #2—*Vice Versa*. #3—*Shoot to Kill*. #4—Through 3/17: *A Night in the Life of Jimmy Reardon*. Beg. 3/18: *D.O.A.* #5—*Good Morning, Vietnam*. #6—*Three Men and a Baby*. #7—Through 3/17: *Switching Channels*. Beg. 3/18: *Stand and Deliver*.

202. BENSON—86th St. at 20th Ave. (372-1617). #1—*Closed*. #2—*Closed*.

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Three Men and a Baby*. #2—*Frantic*.



Milagro, New Mexico.
Population 426.

Nothing had changed
here for 300 years.

But there's something
about this day...

T H E MILAGRO BEANFIELD W A R



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EXCLUSIVE ENGAGEMENT STARTS FRIDAY, MARCH 18TH

CINEPLEX ODEON

SUTTON

57TH STREET AT 3RD AVENUE 759-1411

MATTHEW BRODERICK



THE ARMY
MADE EUGENE A MAN.
BUT DAISY GAVE HIM
BASIC TRAINING!



BILOXI BLUES

PG-13

FROM RASTAR

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STARTS FRIDAY, MARCH 25TH

UA/BS MOSS THEATRES
MOVIELAND
BROADWAY AT 47TH STREET
757-8320

CINEPLEX ODEON
34TH STREET EAST
34TH STREET NEAR 2ND AVENUE
683-0255

CINEPLEX ODEON
BARONET
3RD AVENUE & 59TH STREET
355-1663

CINEPLEX ODEON
23RD STREET WEST TRIPLEX
23RD STREET & 8TH AVENUE
989-0060

UA EAST
1ST AVENUE AT 85TH STREET
249-5100

CINEPLEX ODEON
OLYMPIA TWIN
BROADWAY AT 107TH STREET
865-8128

AND AT A THEATRE NEAR YOU

- 204. CANARSIE**—Ave. L at E. 93rd St. (251-0700). #1—Through 3/17: Shoot to Kill. Beg. 3/18: D.O.A. #2—Moving. #3—Through 3/17: Frantic. Beg. 3/18: Police Academy 5.
- 206. COBBLE HILL**—Court St. at Butler St. (596-9113). #1—Moonstruck. #2—Through 3/17: Good Morning, Vietnam. Beg. 3/18: D.O.A.
- 207. COLISEUM**—Fourth Ave. at 52nd St. (492-7707). #1—Through 3/17: Frantic. Beg. 3/18: Police Academy 5. #2—Moving. #3—Off Limits. #4—Three Men and a Baby.
- 208. COMMODORE**—Broadway at Rodney St. (384-7259). #1—Off Limits. #2—Through 3/17: School Daze. Beg. 3/18: Police Academy 5.
- 209. DUFFIELD**—Duffield St. at Fulton St. (624-3591). #1—Action Jackson. #2—School Daze.
- 210. FORTWAY**—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—Masquerade. #2—Hairspray. #3—Moonstruck. #4—Through 3/17: Frantic. Beg. 3/18: Police Academy 5. #5—Through 3/17: Moving; Prison. Beg. 3/18: Little Nikita.
- 212. KENT**—Coney Island Ave. nr. Ave. H (338-3371). #1—Program Unavailable. #2—Program Unavailable.
- 213. KINGS PLAZA**—Flatbush Ave. at Ave. U (253-1111). #1—Through 3/17: Moving. Beg. 3/18: Stand and Deliver. #2—Off Limits. #3—Through 3/17: Moonstruck. Beg. 3/18: Police Academy 5. #4—Through 3/17: Action Jackson. Beg. 3/18: Program Unavailable.
- 214. KINGSWAY**—Kings Hwy. at Coney Island Ave. (645-8588). #1—Hairspray. #2—Through 3/17: School Daze; The Serpent and the Rainbow. Beg. 3/18: #3—Masquerade. #4—Through 3/17: Shoot to Kill. Beg. 3/18: D.O.A. #5—Through 3/17: Frantic. Beg. 3/18: Program Unavailable.
- 215. LOEWS GEORGETOWNE**—Ralph Ave. at Ave. K (763-3000). #1—Switching Channels. #2—Vice Versa.
- 216. LOEWS METROPOLITAN**—Fulton St. at Jay St. (875-4024). #1—Moving. #2—Shoot to Kill. #3—Off Limits. #4—Prison.
- 217. LOEWS ORIENTAL**—86th St. at 18th Ave. (236-5001). #1—Good Morning, Vietnam. #2—Masquerade. #3—Moonstruck.
- 218. MARBORO**—Bay Pkwy. at 69th St. (232-4000). #1—Vice Versa. #2—Through 3/17: Frantic. Beg. 3/18: Police Academy 5. #3—Through 3/17: Moving; Switching Channels. Beg. 3/18: Switching Channels; Stand and Deliver. #4—Off Limits.
- 219. THE MOVIES AT SHEEPSHEAD BAY**—Knapp St. off Belt Pkwy. (615-1700). #1—Moonstruck. #2—Vice Versa. #3—Shoot to Kill. #4—Through 3/17: Frantic. Beg. 3/18: Police Academy 5. #5—Through 3/17: Switching Channels. Beg. 3/18: D.O.A. #6—Through 3/17: Moving. Beg. 3/18: Stand and Deliver. #7—The Last Emperor. #8—Off Limits. #9—Through 3/17: Good Morning, Vietnam. Beg. 3/18: Little Nikita.
- 220. OCEANA**—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Through 3/17: Moving; Prison. Beg. 3/18: Little Nikita. #2—Vice Versa. #3—Program Unavailable. #4—Off Limits. #5—Frantic. #6—Switching Channels.
- 221. PLAZA**—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—School Daze. #2—Off Limits.
- 222. RIDGEWOOD**—Myrtle Ave. at Putnam Ave. (821-5993). #1—Through 3/17: Prison. Beg. 3/18: Police Academy 5. #2—Vice Versa. #3—Off Limits. #4—Through 3/17: Action Jackson. Beg. 3/18: Little Nikita. #5—Moving.
- 223. WALKER**—18th Ave. at 64th St. (232-4500). #1—Action Jackson. #2—Three Men and a Baby. #3—Program Unavailable. #4—Shoot to Kill.

QUEENS

AREA CODE 718

- 300. ASTORIA**—UA ASTORIA—(545-9470). #1—Off Limits. #2—Through 3/17: Prison. Beg. 3/18: Stand and Deliver. #3—Shoot to Kill. #4—Vice Versa. #5—Moving. #6—Through 3/17: Switching Channels. Beg. 3/18: Police Academy 5.
- 301. BAYSIDE**—LOEWS BAY TERRACE—(428-4040). #1—Moonstruck. #2—Moving.
- 302. BAYSIDE**—THE MOVIES AT BAYSIDE—(225-7711). #1—Good Morning, Vietnam. #2—Through 3/17:

Switching Channels. Beg. 3/18: D.O.A. #3—Shoot to Kill. #4—Vice Versa.

303. CORONA—PLAZA—(639-7722). Through 3/17: The Serpent and the Rainbow. Beg. 3/18: Stand and Deliver.

304. DOUGLSTON—MOVIEWORLD—(423-7200). #1—Frantic. #2—Through 3/17: Switching Channels. Beg. 3/18: Stand and Deliver. #3—Good Morning, Vietnam. #4—Off Limits. #5—Vice Versa. #6—The Last Emperor. #7—Through 3/17: Shoot to Kill. Beg. 3/18: D.O.A.

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—Prison. #2—Masquerade. #3—Hairspray.

306. FLUSHING—UA QUARTET—(359-6777). #1—Off Limits. #2—Frantic. #3—Through 3/17: Prison; Action Jackson. Beg. 3/18: Little Nikita. #4—Masquerade.

307. FLUSHING—UTOPIA—(454-2323). #1—Broadcast News. #2—Good Morning, Vietnam.

308. FOREST HILLS—CINEMART—(261-2244). #1—Broadcast News. #2—Three Men and a Baby.

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—Vice Versa. #2—The Last Emperor. #3—Through 3/17: Good Morning, Vietnam. Beg. 3/18: D.O.A.

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—Frantic. #2—Through 3/17: Switching Channels. Beg. 3/18: Stand and Deliver.

311. FOREST HILLS—LOEWS TRYLON—(459-8944). Moonstruck.

312. FOREST HILLS—MIDWAY—(261-8572). #1—Through 3/17: Moving. Beg. 3/18: Police Academy 5. #2—Shoot to Kill. #3—Action Jackson. #4—Off Limits.

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—Frantic. #2—Masquerade. #3—Off Limits. #4—Through 3/17: Shoot to Kill. Beg. 3/18: D.O.A. #5—Vice Versa.

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—Through 3/17: Switching Channels. Beg. 3/18: Little Nikita. #2—Through 3/17: Frantic. Beg. 3/18: Police Academy 5.

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—Masquerade. #2—Off Limits. #3—Moving.

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—Moonstruck. #2—Masquerade.

318. OZONE PARK—CROSSBAY—(848-1738). #1—Moonstruck. #2—Through 3/17: Frantic. Beg. 3/18: Police Academy 5. #3—Off Limits.

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—Off Limits. #2—School Daze; Prison.

320. REGO PARK—DRAKE—(457-4002). Through 3/17: Wall Street. Beg. 3/18: Throw Momma from the Train.

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—Program Unavailable. #2—Program Unavailable.

322. SUNNYSIDE—CENTER—(784-3050). #1—Vice Versa. #2—Broadcast News.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—Good Morning, Vietnam. #2—Masquerade.

404. NEW DORP—FOX PLAZA—(987-6800). #1—Off Limits. #2—Hairspray.

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—Moonstruck. #2—Three Men and a Baby. #3—Moving. #4—Through 3/17: Frantic. Beg. 3/18: Police Academy 5. #5—Through 3/17: Shoot to Kill. Beg. 3/18: D.O.A. #6—Through 3/17: Switching Channels. Beg. 3/18: Stand and Deliver. #7—Masquerade. #8—Vice Versa. #9—Off Limits. #10—Through 3/17: Prison; Action Jackson. Beg. 3/18: Little Nikita.

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—Program Unavailable. #2—Shoot to Kill.

501. BELLMORE—MOVIES—(783-7200). Through 3/17: Shoot to Kill. Beg. 3/18: The Last Emperor.

502. BETHPAGE—MID-ISLAND—(796-7500). Through 3/17: Shoot to Kill. Beg. 3/18: Program Unavailable.

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—Through 3/17: Moving. Beg. 3/18: Police Academy 5. #2—Frantic. #3—Off Limits. #4—Vice Versa.

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—Moonstruck. #2—Through 3/17: Good Morning, Vietnam. Beg. 3/18: D.O.A. #3—Masquerade. #4—Off Limits.

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—Off Limits. #2—Switching Channels. #3—Moving. #4—Frantic. #5—Shoot to Kill. #6—Moonstruck. #7—Vice Versa. #8—Hairspray.

506. GREAT NECK—SQUIRE—(466-2020). #1—Through 3/17: Moving. Beg. 3/18: Police Academy 5. #2—Frantic. #3—Off Limits.

507. HEWLETT—HEWLETT—(791-6768). Through 3/17: Shoot to Kill. Beg. 3/18: Little Nikita.

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—Through 3/17: Broadcast News. Beg. 3/18: Little Nikita. #2—Ironweed.

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—Through 3/17: Moving. Beg. 3/18: Police Academy 5. #2—Masquerade. #3—Off Limits. #4—Frantic. #5—Through 3/17: The House on Carroll Street; Shoot to Kill. #6—Moonstruck.

510. LAWRENCE—LAWRENCE—(371-0203). #1—Through 3/17: Moving. Beg. 3/18: Program Unavailable. #2—Masquerade. #3—Through 3/17: Frantic. Beg. 3/18: Program Unavailable.

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—Through 3/17: Wall Street. Beg. 3/18: Three Men and a Baby. #2—Through 3/17: Broadcast News. Beg. 3/18: Shoot to Kill.

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—Switching Channels. #2—Moonstruck. #3—Hairspray. #4—Masquerade. #5—Three Men and a Baby. #6—Good Morning, Vietnam.

513. LONG BEACH—PARK AVENUE—(432-0576). Through 3/17: Three Men and a Baby. Beg. 3/18: Moving.

514. LYNBROOK—LYNBROOK—(593-1033). #1—Switching Channels. #2—Vice Versa. #3—Broadcast News. #4—Off Limits.

515. MALVERNE—TWIN—(599-6966). #1—The Unbearable Lightness of Being. #2—Hope and Glory.

516. MANHASSET—MANHASSET—(627-7887). #1—Through 3/17: Switching Channels. Beg. 3/18: D.O.A. #2—Good Morning, Vietnam. #3—Hairspray.

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—Masquerade. #2—Moonstruck. #3—Through 3/17: Moving. Beg. 3/18: Police Academy 5. #4—Through 3/17: Frantic. Beg. 3/18: Stand and Deliver. #5—Off Limits. #6—Good Morning, Vietnam. #7—Hairspray. #8—Through 3/17: Three Men and a Baby. Beg. 3/18: Little Nikita. #9—Vice Versa.

518. MASSAPEQUA—PEQUA—(799-6464). Through 3/17: Switching Channels. Beg. 3/18: D.O.A.

519. MERRICK—TWIN—(546-1270). #1—Broadcast News. #2—Through 3/17: Shoot to Kill. Beg. 3/18: D.O.A.

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—Vice Versa. #2—Frantic.

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—Three Men and a Baby. #2—Masquerade.

523. PORT WASHINGTON—MOVIES—(944-6200). #1—Through 3/17: Moving. Beg. 3/18: Little Nikita. #2—Masquerade. #3—Off Limits. #4—Frantic. #5—Moonstruck.

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—Through 3/17: Good Morning, Vietnam. Beg. 3/18: D.O.A. #2—Moonstruck.

526. ROSLYN—ROSLYN—(621-8488). #1—Vice Versa. #2—The Last Emperor.

527. SYOSSET—SYOSSET—(921-5810). #1—Through 3/17: The Last Emperor. Beg. 3/18: Stand and Deliver. #2—Vice Versa. #3—Good Morning, Vietnam.

528. SYOSSET—UA CINEMA 150—(364-0700). Through 3/17: Switching Channels. Beg. 3/18: D.O.A.

530. VALLEY STREAM—SUNRISE—(825-5700). #1—Frantic. #2—Switching Channels. #3—Vice Versa. #4—School Daze. #5—Three Men and a Baby. #6—Off Limits. #7—Hairspray. #8—Moving. #9—Action Jackson. #10—The Serpent and the Rainbow; The House on Carroll Street. #11—Shoot to Kill. #12—Moonstruck. #13—Prison; Masquerade.

531. WANTAGH—WANTAGH—(781-6969). Through

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3/17: *Hope and Glory*. Beg. 3/18: *Broadcast News*.

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Vice Versa*. #2—Through 3/17: *Moving*. Beg. 3/18: *Police Academy 5*. #3—*Off Limits*.

533. WESTBURY—WESTBURY—(333-1911). #1—*Jean de Florette*. #2—*Manon of the Spring*. #3—*Half of Heaven*.

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Switching Channels*. #2—Through 3/17: *Moving*. Beg. 3/18: *Little Nikita*. #3—*Off Limits*.

601. BABYLON—SOUTH BAY—(587-7676). #1—*Good Morning, Vietnam*. #2—*Masquerade*. #3—Through 3/17: *Broadcast News*. Beg. 3/18: *D.O.A.*

602. BAY SHORE—CINEMA—(665-1722). *Vice Versa*.

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Moonstruck*. #2—*Frantic*.

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Vice Versa*. #2—*Hairspray*. #3—*Moving*. #4—*Shoot to Kill*. #5—*Three Men and a Baby*. #6—*Switching Channels*. #7—*Moonstruck*. #8—*Action Jackson*. #9—*Good Morning, Vietnam*. #10—*Masquerade*. #11—*Off Limits*. #12—*Frantic*.

608. COMMACK—MULTIPLEX—(462-6953). #1—*Hairspray*. #2—*Vice Versa*. #3—*Prison*. *The House on Carroll Street*. #4—*Moving*. #5—*Three Men and a Baby*. #6—*Shoot to Kill*. #7—*Frantic*. #8—*Masquerade*. #9—*Action Jackson*. #10—*Good Morning, Vietnam*. #11—*Moonstruck*. #12—*Switching Channels*. *Off Limits*.

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—Through 3/17: *The Last Emperor*. Beg. 3/18: *Program Unavailable*. #2—Through 3/17: *Broadcast News*. Beg. 3/18: *Program Unavailable*.

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Moonstruck*. #2—*Frantic*. #3—Through 3/17: *Moving*. Beg. 3/18: *D.O.A.* #4—*Switching Channels*. #5—Through 3/17: *Good Morning, Vietnam*. Beg. 3/18: *Police Academy 5*. #6—*Off Limits*. #7—*Vice Versa*. #8—Through 3/17: *Shoot to Kill*. Beg. 3/18: *Little Nikita*.

611. CORAM—PINE—(698-6442). #1—*Broadcast News*. #2—*Throw Momma From the Train*. #3—*Wall Street*. #4—*Satisfaction*.

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Frantic*. #2—Through 3/17: *Switching Channels*. Beg. 3/18: *D.O.A.* #3—*Vice Versa*. #4—*Moonstruck*. #5—Through 3/17: *The Last Emperor*. Beg. 3/18: *Police Academy 5*.

613. ELWOOD—ELWOOD—(499-7800). #1—*Moonstruck*. #2—*The Unbearable Lightness of Being*.

616. HUNTINGTON—SHORE—(421-5200). #1—Through 3/17: *Good Morning, Vietnam*. Beg. 3/18: *D.O.A.* #2—*Moonstruck*. #3—Through 3/17: *Three Men and a Baby*. Beg. 3/18: *Program Unavailable*. #4—Through 3/17: *The Last Emperor*. Beg. 3/18: *Program Unavailable*.

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Masquerade*.

618. ISLIP—ISLIP—(581-5200). #1—*Good Morning, Vietnam*. #2—Through 3/17: *Shoot to Kill*. Beg. 3/18: *D.O.A.* #3—*Off Limits*.

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). Through 3/17: *Masquerade*. Beg. 3/18: *Program Unavailable*.

620. LINDENHURST—LINDENHURST—(888-5400). Through 3/17: *Action Jackson*. Beg. 3/18: *She's Having a Baby*.

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Moonstruck*. #2—*Off Limits*. #3—*Frantic*. #4—Through 3/17: *Moving*. Beg. 3/18: *Police Academy 5*. #5—Through 3/17: *Good Morning, Vietnam*. Beg. 3/18: *D.O.A.* #6—*Vice Versa*.

623. NORTHPORT—NORTHPORT—(261-8600). Through 3/17: *She's Having a Baby*. Beg. 3/18: *Broadcast News*.

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Through 3/17: *Shoot to Kill*. Beg. 3/18: *Police Academy 5*. #2—*Vice Versa*. #3—Through 3/17: *Action Jackson*. Beg. 3/18: *D.O.A.* #4—*Masquerade*. #5—Through 3/17: *Moving*. Beg. 3/18: *Stand and Deliver*. #6—Through 3/17: *Vice Versa*. Beg. 3/18: *Little Nikita*. #7—*Good Morning, Vietnam*. #8—*Off Limits*. #9—*Three Men and a Baby*. #10—*Frantic*.

#11—*Moonstruck*. #12—*Hairspray*. #13—*Switching Channels*.

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*A Night in the Life of Jimmy Reardon*. #2—Through 3/17: *Prison*. Beg. 3/18: *Shoot to Kill*. #3—Through 3/17: *Ironweed*. Beg. 3/18: *Frantic*.

627. PORT JEFFERSON—MINI EAST—(928-6555). *Frantic*. *WEST—The Last Emperor*.

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 3/17: *The Dead*. Beg. 3/18: *Jean de Florette*.

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Moonstruck*. #2—*Masquerade*. #3—Through 3/17: *Frantic*. Beg. 3/18: *Police Academy 5*.

633. SMITHTOWN—SMITHTOWN—(265-1551). *Off Limits*.

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—Through 3/17: *Moving*. Beg. 3/18: *Little Nikita*. #2—*Frantic*. #3—*Masquerade*. #4—*Hairspray*. #5—*Off Limits*.

635. STONY BROOK—LOEWS—(751-2300). #1—*Good Morning, Vietnam*. #2—*Moonstruck*. #3—*Hairspray*.

636. WEST ISLIP—TWIN—(669-2626). #1—Through 3/17: *Shoot to Kill*. *Fatal Attraction*. Beg. 3/18: *The Unbearable Lightness of Being*. #2—*Three Men and a Baby*.

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Masquerade*. #2—*The Last Emperor*.

638. WESTHAMPTON—WESTHAMPTON—(288-1500). *Vice Versa*.

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Moonstruck*. #2—Through 3/17: *Good Morning, Vietnam*. Beg. 3/18: *D.O.A.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Switching Channels*. #2—Through 3/17: *The Last Emperor*. Beg. 3/18: *Little Nikita*. #3—*Vice Versa*.

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Moonstruck*. #2—*School Daze*.

704. HARRISON—CINEMA—(835-5952). *Closed for renovation*.

705. HARTSDALE—CINEMA—(428-2200). #1—*Good Morning, Vietnam*. #2—*Masquerade*. #3—*Frantic*. #4—*Empire of the Sun*.

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Shoot to Kill*. #2—*Vice Versa*. #3—*Moving*. #4—*Frantic*. #5—*Masquerade*. #6—*Hairspray*. #7—*Good Morning, Vietnam*. #8—*Moonstruck*. #9—*Switching Channels*. #10—*Off Limits*.

707. LARCHMONT—PLAYHOUSE—(834-3001). *Vice Versa*.

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Good Morning, Vietnam*. #2—Through 3/17: *Frantic*. Beg. 3/18: *Police Academy 5*. #3—Through 3/17: *Shoot to Kill*. Beg. 3/18: *D.O.A.* #4—*Off Limits*.

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Masquerade*. #2—*The Last Emperor*. #3—*Off Limits*. #4—Through 3/17: *Frantic*. Beg. 3/18: *Good Morning, Vietnam*. #5—Through 3/17: *Vice Versa*. Beg. 3/18: *Police Academy 5*.

710. MOUNT VERNON—PARKWAY—(664-3311).

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—Through 3/17: *Moving*. Beg. 3/18: *Little Nikita*. #2—*Off Limits*.

712. NEW ROCHELLE—TOWN—(632-9700). *Moonstruck*.

713. OSSINING—ARCADIAN—(941-5200). #1—*Broadcast News*. #2—*Three Men and a Baby*. #3—*Hope and Glory*.

714. PEEKSKILL—BEACH—(737-6262). #1—Through 3/17: *Frantic*. Beg. 3/18: *Police Academy 5*. #2—*Masquerade*. #3—*Three Men and a Baby*. #4—*Moonstruck*.

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Moving*. #2—*The Serpent and the Rainbow*. #3—*Good Morning, Vietnam*. #4—*Off Limits*.

716. PELHAM—PICTURE HOUSE—(738-3160). *Shoot to Kill*.

718. RYE—RYE RIDGE—(939-8177). #1—*Moonstruck*. #2—*Switching Channels*.

719. SCARSDALE—FINE ARTS—(723-6699). *The Last Emperor*.

720. SCARSDALE—PLAZA—(725-0078). *Broadcast News*.

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Broadcast News*. #2—*Hope and Glory*.

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Off Limits*. #2—*Moonstruck*. #3—*Moving*. #4—*Three Men and a Baby*.

723. YONKERS—MOVIELAND—(793-0002). #1—*The House on Carroll Street*. *Action Jackson*. #2—*Hairspray*. #3—Through 3/17: *A Night in the Life of Jimmy Reardon*. Beg. 3/18: *Stand and Deliver*. #4—*Frantic*. #5—*Shoot to Kill*. #6—Through 3/17: *The Unbearable Lightness of Being*. Beg. 3/18: *Police Academy 5*.

724. YONKERS—NEW BROADWAY—(423-0515). #1—Through 3/17: *Moving*. Beg. 3/18: *Police Academy 5*. #2—*Off Limits*. #3—*Masquerade*.

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—Through 3/17: *Frantic*. Beg. 3/18: *Police Academy 5*. #2—Through 3/17: *The Last Emperor*. Beg. 3/18: *Little Nikita*. #3—*Shoot to Kill*. #4—*Moonstruck*. #5—*Vice Versa*. #6—*Masquerade*. #7—*Switching Channels*.

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*Broadcast News*. #2—Through 3/17: *Ironweed*. Beg. 3/18: *Three Men and a Baby*.

Rockland County

752. NANUET—MALL—(623-6336). *The Dead*.

753. NANUET—MOVIES—(623-0211). #1—Through 3/17: *Moonstruck*. Beg. 3/18: #2—Through 3/17: *Moving*. Beg. 3/18: #3—*Masquerade*. #4—Through 3/17: *Good Morning, Vietnam*. Beg. 3/18: *D.O.A.* #5—*Hairspray*.

755. NEW CITY—TOWN—(634-5100). #1—*Off Limits*. #2—*Moonstruck*.

756. NEW CITY—UA CINEMA 304—(634-8200). #1—Through 3/17: *Frantic*. Beg. 3/18: *Police Academy 5*. #2—*Vice Versa*.

757. NYACK—CINEMA EAST—(358-6631). *The Unbearable Lightness of Being*.

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Off Limits*. #2—*Masquerade*.

760. PEARL RIVER—PEARL RIVER—(735-6500). *Moonstruck*.

761. SPRING VALLEY—CINEMA 45—(352-1445). *Hope and Glory*.

762. SPRING VALLEY—PIX—(425-6902). #1—*Masquerade*. #2—*Switching Channels*.

763. STONY POINT—9 W—(942-0303). *Three Men and a Baby*.

764. SUFFERN—LAFAYETTE—(357-6030). *Good Morning, Vietnam*.

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*The Unbearable Lightness of Being*. #2—*Three Men and a Baby*.

801. DANBURY—CINE—(743-2200). #1—*Switching Channels*. #2—*Good Morning, Vietnam*. #3—*Moonstruck*.

802. DANBURY—CINEMA—(748-2923). #1—*Frantic*. #2—*Vice Versa*.

803. DANBURY—PALACE—(748-7496). #1—*Masquerade*. #2—*Off Limits*. #3—*Moving*.

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Off Limits*. #2—*Three Men and a Baby*.

806. FAIRFIELD—COUNTY—(334-1411). *Vice Versa*.

807. GREENWICH—CINEMA—(869-6030). #1—*The Unbearable Lightness of Being*. #2—*The House on Carroll Street*.

808. GREENWICH—PLAZA—(869-4030). #1—*Hairspray*. #2—*Masquerade*. #3—*Good Morning, Vietnam*.

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Good Morning, Vietnam*. #2—Through 3/17: *Switching Channels*. Beg. 3/18: *D.O.A.*

810. NORWALK—CINEMA—(838-4504). #1—*Moving*. #2—*Frantic*.

811. NORWALK—NORWALK—(866-9202). *Off Limits*.

812. RIDGEFIELD—CINEMA—(438-3338).

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822. WILTON—CINEMA—(762-5678). *Masquerade.*

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Hudson County

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161).
 #1—*Moonstruck*. #2—*Action Jackson*. #3—*Moving*.
 #4—*Good Morning, Vietnam*. #5—*Shoot to Kill*. #6—*The Unbearable Lightness of Being*.

Essex County

921. WEST ORANGE—ESSEX GREEN—(731-7755).
#1—*The Unbearable Lightness of Being.* #2—*The Last Emperor.* #3—*Frantic.*

Union County

938. WESTFIELD—TWIN—(654-4720). #1—Through 3/17: *Three Men and a Baby*. Beg. 3/18: *D.O.A.* #2—*Good Morning, Vietnam*.

Bergen County

972. WESTWOOD—PASCACK—(664-3200). #1—Through 3/17: *Frantic*. Beg. 3/18: *Police Academy 5*. #2—*Vice Versa*. #3—Through 3/17: *Shoot to Kill*. Beg. 3/18: *D.O.A.* #4—*Good Morning, Vietnam*.

BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may be unsuitable for children.
PG-13:	Parents Strongly Cautioned. Some material may be inappropriate for children under 13.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

NEW FILMS

★ New films recommended by *New York's* critic.

ACTION JACKSON—(1 hr. 33 min.; 1988) While investigating a series of Union official slayings, a Detroit cop uncovers an auto magnate's plot to take control of the Unions. With Carl Weathers, Craig T. Nelson, and Vanity. Written by Robert Reneau. Dir. Craig T. Baxley. R. 35, 90, 111, 112, 209, 213, 222, 223, 306, 312, 406, 530, 606, 608, 620, 625, 723, 902, 904, 906, 910, 913, 962

★ **AU REVOIR LES ENFANTS (GOOD-BYE, CHILDREN)**—(1 hr. 43 min.; 1987) In French, Eng. subtitles. Louis Malle returns to France and reclaims his greatness in this fictionalized memoir of the cold winter of 1943-1944, when he boarded at a Catholic school near Fontainebleau and nearly betrayed—through intellectual vanity—a young Jewish student to the Nazis. The hero, 11-year-old Julien (Gaspard Manesse), is a mama's boy who wets his bed at night, a proud, intelligent, and infantile child who bristles when a new boy with intelligence equal to his own, Bonnet (Raphaël Fétjo) enters his class. Bonnet, tall, tentative, rather stand-offish, is a Jew being hid (illegally) by the Carmelite monks who run the school. Julien doesn't quite know what a Jew is, but he knows they are hated, and he uses that against Bonnet, failing to realize that his clever taunts (offering him pork paté on a cracker) are an open threat to expose him. Malle works with precision and restraint. The movie is quiet, rather sombre, but its grip on the audience tightens and tightens—the last scene is one of the most moving in recent films. A classic of European cinema. (2/22/88) PG. 55

★ **THE DEAD**—(1 hr. 23 min.; 1987) John Huston's film, an adaptation of James Joyce's great story "The Dead," from *Dubliners*, is a beautiful work that nevertheless softens its source in ways that are disorienting. The hero, Gabriel Conroy (Donal McCann), is a university professor and book reviewer who presides un- easily at the elaborate after-Christmas party given by his spinster aunts in Dublin. Later, in his hotel room, at his wife's side, he undergoes an extreme and entirely unexpected mortification, and he commences an internal monologue (from the final pages of the story), grieving over himself, his wife, all of Ireland. The party we have been witnessing, however, re-created by Huston with surprising warmth, is anything but "dead"—the people, on the contrary, seem vibrantly alive. Thus the monologue is left hanging a bit. But it's a smooth and beautiful piece of filmmaking nonetheless, with eloquent, detailed performances by a

large cast of great Irish actors, and the haunting Anjelica Huston as Gabriel's wife, Gretta. Included in the cast are Donal Donnelly and Marie Kean. Adaptation by Huston's son, Tony. (1/18/88) PG. 11, 45, 87, 630, 752

DOMINICK AND EUGENE—(1 hr. 45 min.; 1988) The story of twin brothers, one an ambitious medical student, the other a mentally-han-icapped garbage man. With Tom Hulce, Ray Liotta, and Jamie Lee Curtis. Screenplay by Alvin Sargent and Corey Blechman. Dir. Robert M. Young. PG-13. 5

★ **EMPIRE OF THE SUN**—(2 hr. 31 min.; 1987) Steven Spielberg's China epic is spectacular, hallucinatory, overwrought, exhausting. His eleven-year-old hero, Jim Graham (Christian Bale), is a boy from a wealthy British family in Shanghai in 1941, a dreamy kid who loves flying more than anything and idolizes the Japanese. When the Japanese, after Pearl Harbor, suddenly round up the European community, Jim, separated from his parents and nearly starving, has to learn to tell friends from enemies in order to survive. Despite huge crowd scenes (actually shot in Shanghai), this immense movie stays close to what Jim is thinking and feeling. Observed from the odd angles of his point of view, objects, people, and geography loom strangely. The movie has a consistently visionary quality; Spielberg makes an epic sprung from a child's fear and need, an epic in a style of innocent expressionism. In the second half of the movie, Jim, living in a prison camp, gives up on the British, who have standards but are hapless and weak, and is drawn instead to the Americans, a ratty bunch who know how to survive. He becomes a protégé of the cynical Basie (John Malkovich) who runs the black market. Sections of the movie are a little amorphous, but Spielberg pulls things together brilliantly in the end. The climax: an attack by P-51 Mustang fighters, silvery and gleaming in the sun. Photographed by Allen Daviau. (12/14/87) PG. 49, 705, 814

END OF THE LINE—(1 hr. 45 min.; 1988) Two lifelong railroad workers take their fate into their own hands when the president of the railroad decides to abandon the rail in favor of an air freight company. With Le- von Helm, Kevin Bacon, and Mary Steenburgen. Written by John Wohlbrook and Jay Russell. Dir. Russell. PG. 84

THE FAMILY—(2 hr. 7 min.; 1988) The milestones of life are explored with humor and horror in this saga of 80 years in the life of an Italian family. With Vittorio Gassman, Fanny Ardant, and Stefania Sandrelli. Screenplay by Ruggero Maccari, Furio Scarpelli, and Ettore Scola. Dir. Scola. PG. 11

FATAL ATTRACTION—(2 hr.; 1987) It starts as a shrewdly observed, nuanced drama of New York life and man- ners. Glenn Close, as a rather voracious single woman working in publishing, seduces married man Michael Douglas, and they spend the weekend together. When he tells her it's over, he's returning to his happy life with his wife and child, she flares up and won't let him go. There's an edge of desperation to Close's por- trait that is frightening, but her case against Douglas makes plenty of sense. Then the filmmakers (writer James Dearden; director Adrian Lyne), who have cre- ated the Close character using feminist perceptions and arguments, give way to male paranoia and betray her altogether. They turn her into a knife-wielding monster, and the picture becomes despicable—a ghoulish horror picture with blood thrills for the jad- ed. It's a tense, fascinating and original movie until it falls to pieces. With lovely Anne Archer as the wife. (10/5/87) R. 5,36,636,971

FRANTIC—(1 hr. 50 min.; 1988) For an hour, Roman Polanski's neo-Hitchcockian thriller is first-rate. The hero, Dr. Richard Walker (Harrison Ford), arrives in Paris for a medical conference. As he takes a shower on the first day, his wife Sondra (Betty Buckley) is

kidnapped from their hotel. Left with only a few opaque clues, Walker, stoned with jet lag, gets teased, kicked, and led around by the nose. He's the classic hapless American abroad, the bull in the faience shop. Polanski and screenwriter Gerard Brach are amused by the spectacle of this man slapping his tail on the deck, but they also admire him. He's persistent and tough, and his very literal-mindedness may be a form of strength. In the first hour or so, Polanski works in a pleasingly methodical way, moving the camera with majestic control, accompanying Walker stealthily into dark, dangerous rooms. He gives the movie some physical gravity and matter-of-factness as well as violent jolts. But Frantic disintegrates. A standard chic French movie girl (Emmanuelle Seigner) comes on; the villains are unmemorable; and Polanski's stern control degenerates into slapstick violence and incoherent shootouts. And there's something else wrong: Harri- son Ford gives a grimly monotonous performance; his heavy-handedness wears out one's pleasure. (3/14/88) R. 7, 25, 31, 61, 85, 101, 103, 106, 112, 203, 204, 207, 210, 214, 218, 219, 220, 304, 306, 310, 313, 315, 318, 406, 503, 505, 506, 509, 510, 517, 520, 523, 530, 603, 606, 608, 610, 612, 621, 625, 626, 627, 631, 634, 705, 706, 708, 709, 714, 723, 724, 756, 802, 810, 816, 818, 819, 900, 903, 921, 956, 958, 962, 970, 972

FRIDA—(1 hr. 48 min.; 1986) In Spanish, Eng. subtitles. An exploration of the life and art of famed Mexican surrealist painter Frida Kahlo. Written by José Joa- quin Blanco and Paul Leduc. Dir. Leduc. R. 82

GIRL FROM HUNAN—(1 hr. 39 min.; 1988) In Mandarin, Eng. subtitles. Set in feudal China, the story of an ar- ranged marriage focuses on the struggle between tra- dition and modernization at the turn of the century. Dir. Xie Fei and U Lan. R. 81

GOOD MORNING, VIETNAM—(1 hr. 59 min.; 1987) Robin Williams's astonishing mouth has been reactivated in this comedy set in Vietnam in 1965. Arriving in Sai- gon, Williams, an Armed Forces Radio disc jockey, does long, long riffs into the microphone, and his multilevel consciousness and gonzo joking make in- stant contact with the way the grunts, in that danger- ous period, feel about their lives. There's a great sub- ject buried here—the way popular culture, in the sixties, pulled together paranoid, fragmented people. But the screenwriter, Mitch Markowitz, has produced a screenplay derived from the harmless service com- edies of the fifties in which fun-loving enlisted men outwit stuffed-shirt officers, men with no laughter in their souls. Barry Levinson's direction is surprisingly slipshod, and the movie also makes the disastrous, in- conceivable error of patronizing the Vietnamese. In the end, Robin Williams is cool and everyone else isn't. So what? With Bruno Kirby. (1/4/88) R. 10, 37, 41, 55, 112, 200, 206, 217, 219, 302, 304, 307, 309, 400, 504, 512, 516, 517, 525, 527, 601, 606, 608, 610, 616, 618, 621, 625, 635, 700, 705, 706, 708, 709, 715, 753, 764, 801, 808, 809, 819, 820, 904, 914, 917, 919, 938, 950, 952, 962, 967, 972

THE GRAND HIGHWAY—(1 hr. 44 min.; 1988) In French, Eng. subtitles. A clichéd heart-warmer from rural France that has nevertheless been put together, by writer-director Jean-Loup Hubert, with considerable formal control. A young mother leaves her nine-year- old son with a warring couple (Anémone and Richard Bohringer), and the boy, vulnerable and needy, turns the two egotistical and quarrelsome grown-ups into parents. The movie wouldn't be much were it not for Anémone, a tall, horse-faced near-beauty whose phys- ical presence suggests a constant battle between sensu- ality and prudishness. Her small-town wife wants to become a priss—she feels herself an aggrieved wom- an—and yet her walk has an odd, provocative bump to it. She is constantly violating her own nature. (2/15/ 88) 50

★ **HAIRSPRAY**—(1 hr. 34 min.; 1988) John Waters, the disreputable camp master from Baltimore, in an uncharacteristically mellow mood. Back in 1962, Baltimore was still racist and mean, but, in this happy myth, integration was spear-headed by a bunch of sweetie-pie white girls who wanted to dance to black music and dance with white boys. The heroine, Miss Tracy Turnblad (bouncy little Ricki Lake), a libidinous teen who sprays fragrant-smelling glue on her hair, struggles to become the teen queen of Baltimore. Her rival: the odious Amber Von Tussle, who wears colorless wax on her lips. The movie, as you may have gathered, is a cracked version of a teen flick from the fifties. Waters keeps the dances in the proper period style, inventing a few steps of his own for fun. In all this, he's lost his old willingness to ridicule: He *likes* these people. An unsuspecting moviegoer who wanders into the picture might think he was losing his mind, but really, it's perfectly pleasant entertainment. Photographed in ugly plastic colors. With Waters's superstar Divine, who plays Tracy's mother, ironing, endlessly ironing, Sonny Bono (deplorable), and Debbie Harry (a little better). Pia Zadora shows up in a black wig as a beatnik. (2/29/88) PG. 5, 36, 62, 85, 112, 210, 214, 305, 404, 505, 512, 516, 517, 530, 606, 608, 625, 634, 635, 706, 723, 753, 808, 903, 962

HIGH TIDE—(1 hr. 43 min.; 1988) The taut young Australian actress Judy Davis has the most arresting face in the movies today, a face that offers both the transparency, the fire, and the mobility of the legendary actresses of the past, and also a scarily masklike beauty. In Gillian Armstrong's new movie, set in a scraggly Australian beach town, she is very pale, with scarlet, almost purple lips and high cheekbones, and at times, she emits the Medusa-like malevolence of Bette Davis at her most fierce. The movie is only so-so, but Davis gives her fullest performance yet. She plays a woman whose husband has died, causing her to flee from a baby daughter and muck up her life. Years later, she runs into the girl, now a teenager. Davis's character is self-hating but proud, intelligent but willfully disorganized, capable of great tenderness and also great cruelty. The movie is about her attempts to pull herself together and assume responsibility for the girl. Davis makes every facet of this woman's consciousness dramatic. We can see her nerves shrieking in pain and, now and then, in pleasure. With Colin Friels. (3/7/88) PG-13

★ **HOPE AND GLORY**—(1 hr. 52 min.; 1987) John Boorman's shockingly happy memoir of growing up during the blitz. At the beginning of the war, the seven-year-old Boorman—called Bill Rohan (Sebastian Rice Edwards) in the movie—lives with his parents in a dreary London suburb of semi-detached row houses. The bombs fall and the houses crack open, revealing a treasure chest of riches. The boys play about them joyously, and life stirs in the ruins. The picture is probably as good as a vignette movie without an active leading character could be. Individually, the episodes are very fine, but they don't add up to something powerful. Bill is a silent, sensitive boy—an observer, not a hero. Boorman doesn't create a plot around him—a conflict, say, with his unhappily married parents. Bill has no secret life that matters. In the end, Boorman's blithe countermyth of the blitz is wonderful in spots but weightless on the whole. With Sarah Miles, Ian Bannen. (10/26/87) PG-13. 11, 60, 601, 531, 713, 721, 761, 967, 968

THE HOUSE ON CARROLL STREET—(1 hr. 41 min.; 1988) Set during the era of the McCarthy hearings, a young woman photographer uncovers a conspiracy to smuggle Nazi war criminals into the United States. With Kelly McGillis, Jeff Daniels, and Mandy Patinkin. Written by Walter Bernstein. Dir. Peter Yates. PG. 10, 40, 62, 80, 509, 530, 608, 723, 807, 917, 961

IRONWEED—(2 hr. 25 min.; 1987) An honorable effort, but a clear failure. William Kennedy adapted his celebrated novel about two death-haunted drifters in Depression Albany, and Hector Babenco directed. The result is a movie without any forward motion or much dramatic logic or even simple coherence. The psychological richness that intrigued readers of the novel appears in the movie as the most banal kind of cinematic delusions, and Babenco doesn't seem to know how to shape the narrative. Jack Nicholson, a hobo with slitted eyes who has allowed guilt to ruin his life, is beautiful and heart-breaking, but the formidable Meryl Streep, as a well-born woman who has drifted to the

bottom, is stymied. Streep has a coarse, washboard voice and a lurching walk, and she sings, in a bar, with game, tuneless determination, but she can't pull the gallant acting flourishes into something that seems like a person. Babenco doesn't bring her out. In the end, the aura of hopelessness that hangs over *Ironweed* comes as much from the ineptitude of the moviemaking as it does from the aimless, dream-tormented life of the alcoholic bums on screen. With Tom Waits. (1/4/88) R. 508, 626, 725, 950

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is the best thing in this French culture package by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin, can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). (7/20/87) PG. 4, 54, 533, 630

★ **THE LAST EMPEROR**—(2 hrs. 45 min.; 1987) Bernardo Bertolucci's masterly epic, which recounts the bizarre, hapless life of Pu Yi (1905-67), the last of the Ching dynasty, is a dream of imperial China—a Western dream, idealized, sexualized, in which the court rituals have become so hyperconsciously artificial they cross over into erotic theater. Set up as emperor at age 3, Pu Yi, magnificent in yellow brocade, ruled the Forbidden City of Peking—but only the Forbidden City. The rest of China had become a republic by 1912, and the emperor was ignored. In re-creating the court rituals, Bertolucci, designer Ferdinando Scarfotti, and cinematographer Vittorio Storaro don't give us the usual splootchily photographed junk collection that passes for decor in period epics. The beauty, however, is provisional, doomed. Pu Yi lived long enough to be imprisoned in a "re-educational" center by the Chinese Communists as a "war criminal." Bertolucci and screenwriter Mark Peploe cut back and forth between the spectacular court and the dour prison camp, where art and luxury have given way to the repulsive drabness of Communist kitsch. At the end of his life, Pu Yi becomes an ordinary citizen in gray, a state of spiritual purification that Bertolucci seems to approve. The muted ending leaves one uneasy: Has Bertolucci taken the proper Communist line in order to gain admission to the Forbidden City? With John Lone as the grown-up Pu Yi, Joan Chen as his empress. (11/30/87) PG-13. 6, 46, 85, 219, 304, 309, 501, 526, 527, 609, 612, 616, 627, 637, 702, 709, 719, 724, 820, 901, 915

LITTLE NIKITA—(1 hr. 47 min.; 1988) The story of an FBI agent whose startling discovery forces a teenage boy to choose between his love for his family and his love for his country. With Sidney Poitier and River Phoenix. Screenplay by Bo Goldman and John Hill. Dir. Richard Benjamin. PG. 11, 33, 60, 101, 102, 210, 219, 220, 222, 306, 315, 406, 507, 508, 517, 523, 600, 610, 625, 634, 702, 711, 724, 902, 954, 961

MASQUERADE—(1 hr. 36 min.; 1988) A story of murder, intrigue, and love set in a seaside summer playground of the idle rich. With Rob Lowe, Meg Tilly, and Kim Cattrall. Screenplay by Dick Wolfe. Dir. Bob Swaim. R. 20, 36, 65, 85, 101, 103, 112, 210, 214, 217, 220, 305, 306, 313, 316, 317, 400, 406, 504, 509, 510, 512, 517, 521, 523, 530, 601, 606, 608, 617, 619, 625, 631, 634, 637, 705, 706, 709, 714, 724, 724, 753, 759, 762, 803, 808, 822, 900, 903, 918, 919, 931, 933, 955, 962, 970

THE MILAGRO BEANFIELD WAR—(1988) A Chicano handyman illegally irrigates his parched beanfield with water from a nearby development, setting off a chain of events that unites the people of the Milagro Valley. With Ruben Blades, Sonia Braga, and John Heard. Screenplay by David S. Ward. Dir. Robert Redford. 44

★ **MOONSTRUCK**—(1 hr. 42 min.; 1987) At first, it could be just another "warm" ethnic comedy. A family of Brooklyn Italians live together grumpily in one house, including a practical-minded 37-year-old widow (Cher), who believes herself unlucky in life, and who fulfills her own belief by agreeing to marry her timid suitor (Danny Aiello), a man second-rate in every way. When he leaves town, she falls in love with his tor-

mented and passionate kid brother (Nicolas Cage), a baker who loves opera. Writer John Patrick Shanley, as it happens, does write "warm" dialogue, but he's also capable of asstringency, bluntness, self-parodying romantic flights, and the hardest thing of all in movies—genuine passion. And the normally heavy-handed Norman Jewison works with lightness, sureness, and speed. Jewison keeps the tone both romantic and satirical at the same time, and he allows all the actors, no matter how briefly on screen, to develop complete characterizations. Cher, as expected, is excellent, and Nicolas Cage, as the sexy baker, has dropped his hang-dog, Farfel-in-the-manger look. The movie also features brilliant work by the actors Olympia Dukakis and John Mahoney, the music of Puccini, and Franco Zeffirelli's third-act set for the Met's production of *La Bohème*. (1/4/88) PG. 24, 30, 43, 44, 66, 85, 106, 110, 112, 206, 210, 213, 217, 219, 301, 311, 317, 318, 406, 504, 505, 509, 512, 517, 523, 525, 530, 603, 606, 608, 610, 612, 613, 616, 621, 625, 631, 635, 700, 703, 706, 712, 714, 718, 722, 724, 753, 755, 760, 801, 817, 821, 904, 916, 917, 919, 931, 933, 955, 962, 964, 970, 971, 44

MOVING—(1 hr. 40 min.; 1988) Richard Pryor plays a New Jersey mass-transit engineer who is forced to uproot his family and move to Boise, Idaho. With Beverly Todd and Dave Thomas. Written by Andy Breckman. Dir. Alan Metter. PG. 20, 33, 52, 67, 90, 92, 100, 108, 112, 204, 207, 210, 213, 216, 218, 219, 220, 222, 300, 301, 312, 316, 406, 503, 505, 506, 509, 510, 513, 517, 523, 530, 532, 600, 606, 608, 610, 621, 625, 634, 706, 711, 715, 722, 724, 753, 803, 810, 815, 819, 902, 904, 913, 918, 932, 952, 963, 969

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle Swedish movie about a twelve-year-old boy whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. Sometimes he withdraws altogether, getting down on the floor and barking. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. In the end, the messiness of life saves him from despair. Dir. Lasse Hallström. (5/11/87) 81

A NIGHT IN THE LIFE OF JIMMY REARDON—(1 hr. 33 min.; 1987) A comedy about a precocious 17-year-old growing up in the sixties. With River Phoenix, Meredith Salenger, and Ann Magnuson. Written and directed by William Richert. R. 200, 626, 723, 962

OFF LIMITS—(1 hr. 39 min.; 1988) Two tough cops hunt for a murderer in Saigon at the height of the Vietnam War. With Willem DaFoe, Gregory Hines, and Fred Ward. Screenplay by Jack Thibaut and Christopher Crowe. Dir. Crowe. R. 3, 7, 22, 31, 53, 66, 87, 88, 90, 92, 100, 101, 102, 104, 106, 107, 108, 112, 200, 207, 208, 213, 216, 218, 219, 220, 221, 222, 300, 304, 306, 312, 313, 316, 318, 319, 404, 406, 503, 504, 505, 506, 509, 514, 517, 523, 530, 532, 600, 606, 608, 610, 618, 621, 625, 633, 634, 706, 708, 709, 711, 715, 722, 724, 755, 759, 803, 805, 811, 815, 818, 902, 903, 911, 912

★ **SAMMY AND ROSIE GET LAID**—(1 hr. 40 min.; 1987) A tumultuous, intellectually exciting comedy of sexual manners from playwright Hanif Kureishi and director Stephen Frears, the team that made *My Beautiful Laundrette*. The Anglo-Pakistani Sammy (Ayub Khan Din) is a young London accountant; his English wife Rosie (Frances Barber) is a left-wing writer and social worker, a free spirit who sleeps with men from the working class. As a riot rages around their London apartment, Sammy's father, Rafi (Shashi Kapoor), a plump, witty scoundrel, shows up from the East. He enters Sammy and Rosie's life, astounded by the clutter and violence of an England that he had once idealized as the home of order and civilization. The filmmakers see the disorder as part of a roistering human comedy and as inherently creative—an attack on the complacencies of Thatcherite England. Its intellectual luridness is both exhilarating and dismaying. With Claire Bloom. (11/9/87) R.4,813

SCHOOL DAZE—(1 hr. 50 min.; 1988) A mess. Spike Lee tries to make a black *Animal House* with music, but he's too smart and humane for the frat-house rituals and gibberish he puts on the screen, and he mucks up his own movie. At an all-black middle-class college in the South, the student body is split between the dark-skinned blacks (the Jigaboos), who want to make the school divest itself of its South African holdings, and

the lighter-skinned, more affluent students (the Wannabees, as in "wannabee white"), who gather around the frat house Gamma Phi Gamma, and who want to have a good time and win high-paying jobs. In truth, neither side is very appealing. The conflict is fought out verbally and in a couple of dance numbers, but Lee doesn't make the choreographic styles distinctive enough. "Dazed" is the word for the movie: The sequences jam into each other rudely; the major characters aren't developed, and the girls are treated scandalously, as mere back-up to the men. Spike Lee's heart isn't in it—he gives the show away by casting himself as Half-Pint, a jig who wants to join Gamma Phi Gamma so badly he's almost ceased being a person. After the fifth frat-house scene, monotony sets in, and a spirit of revolt; you want to go on to another college, where some of the students might be sane. (2/29/88) R. 11, 33, 90, 111, 112, 208, 209, 214, 221, 319, 530, 703, 902, 903, 913, 918, 954

THE SERPENT AND THE RAINBOW—(1 hr. 24 min.; 1988) The nightmarish journey of a Harvard anthropologist studying Haitian voodoo. With Bill Pullman, Cathy Tyson, and Paul Winfield. Screenplay by Richard Maxwell and A. R. Simoun. Dir. Wes Craven. R. 33, 108, 214, 303, 530, 715, 956, 963, 969

SHOOT TO KILL—(1 hr. 46 min.; 1988) Based on one of the most hackneyed screenplays to get produced in the last decade, this thriller about the tracking of a mass murderer features the 61-year-old Sidney Poitier, rather stiff in a part that has nothing to do with his personality or his skills, and an unamusingly surly Tom Berenger as a back-country adventurer. Director Roger Spottiswoode, however, shows great imagination and energy in action scenes that range from mountains and snowy woods to an igloo, a ferry, and, finally, underwater. Amusing enough, if you are in the mood. (2/22/88) R. 20, 34, 51, 83, 101, 111, 112, 200, 204, 214, 216, 219, 223, 300, 302, 304, 312, 313, 406, 500, 501, 502, 505, 507, 509, 511, 519, 530, 606, 608, 610, 618, 625, 626, 636, 706, 708, 716, 723, 724, 818, 904, 933, 937, 952, 963, 972

STAND AND DELIVER—(1 hr. 43 min.; 1988) The true story of an East Los Angeles school teacher whose revolutionary teaching methods motivated the inner-city students. With Edward James Olmos and Lou Diamond Phillips. Written by Ramon Menendez and Tom Musca. Dir. Menendez. PG. 10, 31, 49, 111, 200, 213, 218, 219, 300, 303, 304, 310, 406, 517, 527, 625, 723

SWITCHING CHANNELS—(1 hr. 48 min.; 1988) A remake of the popular movie, *The Front Page*, with a television news director and an ace reporter battling it out at a big-city station. With Kathleen Turner, Burt Reynolds, and Christopher Reeve. Screenplay by Jonathan Reynolds. Dir. Ted Kotcheff. PG. 7, 33, 60, 112, 200, 215, 218, 219, 220, 300, 302, 304, 310, 315, 406, 505, 512, 514, 516, 518, 528, 530, 600, 606, 608, 610, 612, 625, 702, 706, 718, 724, 762, 801, 809, 816, 818, 820, 903, 920, 937, 952, 953, 954, 969

THREE MEN AND A BABY—(1 hr. 39 min.; 1987) Tom Selleck, Ted Danson, and Steve Guttenberg are three swinging Manhattan bachelors who sober up all too quickly when a baby girl is left on their doorstep. This proto-sitcom has a good deal less force than the 1986 French movie on which it's based, Coline Serreau's *3 Men and a Cradle*, which was a study of male egotism. Leonard Nimoy, who directed, isn't tough enough to resist the obvious; the movie becomes so cute it stops being funny. See it only if the idea of men wrestling with diapers strikes you as unbearably risible. Tom Selleck, however, shows a nice talent for light comedy. Find this man a script and a co-star of the female sex. (12/7/87) PG. 37, 102, 112, 200, 203, 207, 223, 308, 406, 511, 512, 513, 517, 521, 530, 606, 608, 616, 625, 636, 713, 714, 722, 725, 763, 800, 805, 814, 818, 901, 911, 936, 938, 962, 971

THE UNBEARABLE LIGHTNESS OF BEING—(2 hr. 53 min.; 1988) Milan Kundera's celebrated 1984 novel made into a not-bad large-scale movie by an international group of filmmakers and actors. At times, screenwriter Jean-Claude Carrière and director Philip Kaufman display a debonair and ruthless wit not far from Kundera's characteristic tone. But they've lost what is most precious in the book, the sound of Kundera's voice, his reflections on art, sex, kitsch, the history of Czechoslovakia, and many other things. Daniel Day Lewis, ten years too young for the role, is the skirt-chasing brain surgeon, Tomas; the lovely young

Juliette Binoche is the provincial waitress Tereza whose suffering captures and holds his interest; and the rather heavy-spirited Lena Olin is his favorite mistress, Sabina, endlessly capering in black underwear and bowler hat. Kaufman captures some of the restless spirit of the "Prague Spring" in 1968, an explosion of sensual as much as political freedom. Sexuality itself becomes a protest against totalitarian order. The trouble is, the obsessive Tomas-Tereza relationship has no substance without Kundera's surrounding thickets of analysis and reflection. He strays, she suffers, he strays again—and so what? We don't even know why he strays. The movie is hollow and externalized, and more than a little tedious, though there are terrific episodes, including Kaufman's expert blending of stock and freshly shot footage in a sequence devoted to the Soviet suppression of Czech liberty. Shot in Lyons (a stand-in for Prague) and Geneva by Sven Nykvist. (2/15/88) R. 24, 64, 85, 515, 636, 723, 800, 807, 904, 921, 951, 962

VICE VERSA—(1988) Life is turned upside down for a young executive when he magically switches bodies with his 11-year-old son. With Judge Reinhold, Fred Savage, and Swoosie Kurtz. Written by Dick Clement and Ian La Frenais. Dir. Brian Gilbert. PG. 24, 32, 52, 67, 87, 106, 112, 200, 215, 218, 219, 220, 222, 300, 302, 304, 309, 313, 322, 406, 503, 505, 514, 517, 520, 526, 527, 530, 532, 602, 606, 608, 610, 612, 621, 625, 625, 638, 702, 706, 707, 709, 724, 756, 802, 806, 817, 820, 900, 903, 920, 936, 937, 958, 959, 967, 969, 970, 972

★ WALL STREET—(2 hr.; 1987) In this sensationally entertaining melodrama about greed and corruption in New York, Oliver Stone evokes the itch, the arrogance and venality of New York at the height of the bull market—Wall Street before the crash. Charlie Sheen brings his pleasing gravity to the role of the hungry young broker, Bud Fox; Michael Douglas, charismatic, irresistible, is the big time corporate raider Gordon Gekko, who gets Bud to give him inside information, spy on his rivals, and in other ways compromise himself so that he belongs to Gekko—in return for which Gekko makes him rich. The movie is both a fable and a morality tale. Stone and Stanley Weiser, who collaborated on the screenplay, write a variety of grandstanding speeches and also many sorrowful lamentations for the good old days, when people allegedly worked for an honest dollar. The movie is contemptuous of the financiers who merely manipulate money and wildly on the side of the little people who work for a living, but it's not sanctimonious. Stone makes the lure of big money so vivid you can savor it like Stilton and port. With Daryl Hannah. (12/14/87) R. 52, 67, 87, 106, 112, 200, 215, 218, 219, 220, 222, 300, 302, 304, 309, 313, 322, 406, 503, 505, 514, 517, 520, 526, 527, 530, 532, 602, 606, 608, 610, 612, 621, 625, 625, 638, 702, 706, 707, 709, 724, 756, 802, 806, 817, 820, 900, 903, 920, 936, 937, 958, 959, 967, 969, 970, 972

WHEN THE WIND BLOWS—(1 hr. 21 min.; 1988) An animated feature about an elderly couple who face the horrors of nuclear war. With the voices of Dame Peggy Ashcroft and Sir John Mills. Screenplay by Raymond Biggs. Dir. Jimmy T. Murakami. 42

REVIVALS

ALEXANDER NEVSKY—(1 hr. 45 min.; 1938) In Russian, Eng. subtitles. Some prefer Eisenstein's brilliant silent films to the sound-era epics he produced under Stalinist constraints, but the magnificent battle scenes and a deservedly famous Prokofiev score make this later work a classic by any standard. Russian peasants led by Nevsky defeat German invaders in the thirteenth century. With Nikolai Cherkassov. 8

THE BOYS IN THE BAND—(1 hr. 59 min.; 1970) Can it be only a short time ago that a character might say, "Show me a happy homosexual and I'll show you a grinning corpse," and the audience would laugh in approval rather than boo? In Mart Crowley's adaptation of his long-running play, a group of gay men meet for a birthday party and bitch at each other in the obsessively wisecracking idiom of purest Broadway. Starring Leonard Frey and Cliff Gorman. Dir. William Friedkin. 9

DEVIL IN THE FLESH—(1 hr. 50 min.; 1986) In Italian, Eng. subtitles. Bellocchio, the last 19th-century anarchist, raises his sword against all the forces of "repression"—the church, the state, the bourgeoisie. His weapon in this holy war? A student and a beautiful,

possibly insane young woman fornicating in an empty Rome apartment. The movie is an allegory of passion as revolt, with madness standing in as the symbol of extreme freedom. Starring Federico Pizzalis and Maruschka Detmers. Based on the same Raymond Radiguet novel that inspired the 1947 movie. 2

HOLIDAY—(1 hr. 33 min.; 1938) The delightful screen adaptation of a Broadway hit play by Philip Barry, featuring one of Katharine Hepburn's peerless romantic-comedy performances. With Cary Grant and Doris Nolan. Dir. George Cukor. 8

MAN FACING SOUTHEAST—(1 hr. 45 min.; 1986) In Spanish, Eng. subtitles. This science-fiction picture from Argentina is about a disillusioned psychiatrist and a Christ-like patient at the shrink's clinic who may or may not be from outer space. There's a good lyrical-mystical bit at the end in which the Martian (or whatever he is) takes over the podium during Beethoven's Ninth, causing the other patients at the clinic, miles away, to dance joyously. Much of the rest of the picture is unproductively moody and static. Written and directed by Eliseo Subiela. 9

MY FAIR LADY—(2 hr. 50 min.; 1964) The spectacularly successful musical, expensively mounted, and also stuffed. No one could be a better Higgins than Rex Harrison, who is, however, a bit past it. Audrey Hepburn, more a clothes peg than a clothes horse, opens her mouth and a bird named Marni Nixon flies out. Cecil Beaton, Lerner and Loewe, a marvelous English supporting cast, and all that. Dir. George Cukor. 9

ONE WAY PASSAGE—(1 hr. 9 min.; 1932) This is the one about a shipboard romance between a rich lady keeping her terminal illness a secret and a sensitive but guilty prisoner on his way to jail. It's tender and funny and dated, and very nicely played by Kay Francis, William Powell, Aline MacMahon, and Frank McHugh. Dir. Tay Garnett. 47

OTELLO—(2 hr. 2 min.; 1986) In Italian, Eng. subtitles. Verdi's greatest opera, a work of almost annihilating power, has been subjected to the florid, decorative temperament of Franco Zeffirelli. See it for Plácido Domingo's tremendous performance in the title role and for Justino Diaz as Iago. With Katia Ricciarelli and the orchestra and chorus of La Scala, conducted by Lorin Maazel. 8

POLYESTER—(1 hr. 26 min.; 1981) A work by John Waters, Baltimore auteur, that is part calculated outrage, part low-camp fermentation of soap opera and old Susan Hayward movies. The 300-pound transvestite Divine is a housewife with an errant husband, a punk-psychotic son who stomps on people's feet, and a daughter pregnant by a repulsive teen glue-sniffer. All this isn't funny enough to make up for the ugly color and the screeching actors. Featuring "Odorama"—a cardboard that yields delectable aromas. 9

SOMETHING FOR EVERYONE—(1 hr. 52 min.; 1970) Based on a peculiar novel (*The Cook*), this film is quite odd itself, with a black-comedy plot that isn't as clever or as cynical as it aims to be, some inappropriately theatrical performances, and lots of nice Bavarian scenery in the background. Broadway's Hal Prince directed, although it's rumored the movie was butchered by the studio. With Michael York and Angela Lansbury. 9

LA TRAVIATA—(1 hr. 52 min.; 1982) In Italian, Eng. subtitles. Franco Zeffirelli almost ruins Verdi's most delicate opera with over-lavish decoration and an oppressive literal-mindedness. Teresa Stratas gives a great acting performance as Violetta, but Plácido Domingo, as Alfredo, is stolid as an actor and vocally a little too large-scale for the role. As the elder Germont, Cornell MacNeil looks rather worn and sings with a frayed voice. With James Levine conducting the Metropolitan Opera Orchestra and Chorus. 8

TRUE CONFESSIONS—(1 hr. 48 min.; 1981) Robert Duval is an embittered Los Angeles police detective with a feral grin; Robert De Niro is a rising young monsignor whose pallid flesh covers him like drapery. They are brothers; both are corruptible and vaguely guilty about it. A static, melancholy adaptation of John Gregory Dunne's novel, mixing murder, church politics, and police procedure. Dir. Ulu Grosbard. 8

WE'RE NOT DRESSING—(1 hr. 3 min.; 1934) A rather silly, but very cheerful, musical version of *The Admirable Crichton*, wherein Bing Crosby, Ethel Merman, Carole Lombard, and others are shipwrecked on an island. Class distinctions vanish, Bing and Ethel sing, and George Burns and Gracie Allen turn up to confuse everyone even more. Dir. Norman Taurog. 8

THEATER

LISTINGS

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BROADWAY

Previews and Openings

Wednesday, March 16

THE GOSPEL AT COLONUS—Morgan Freeman stars in a musical based on Robert Fitzgerald's version of the Sophocles play, directed by Lee Breuer; book and lyrics by Breuer, music by Bob Telson. Featured in the cast are Clarence Fountain and the Original Blind Boys of Alabama, J. J. Farley and the Soul Stirrers, and the J. D. Steele Singers. Previews now prior to a 3/24 opening. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; \$34.50 to \$47.50, except Wed. mat. which are \$27 to \$40. **Lunt-Fontanne Theater**, 205 West 46th Street (246-0102). All major credit cards.

M. BUTTERFLY—John Lithgow stars in a play by David Henry Hwang which takes place today in a Paris prison, and in recall, during the years 1960-70 in Beijing, at the time of an international spy scandal; directed by John Dexter. Featured in the cast are John Gets, B. D. Wong, Rose Gregorio, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Previews now prior to a 3/20 opening. Through 3/27, Tues. through Sun. at 8, Sat. at 2, Sun. at 3, \$29.50 to \$37.50; from 3/28, Mon. through Thurs. at 8, \$29.50 to \$37.50, Fri. and Sat. at 8, and Sat. at 2, \$30.50 to \$40, Wed. at 2, \$29.50 to \$37.50. **Eugene O'Neill Theater**, 230 West 49th Street (246-0220). All major credit cards.

OBA OBA—Songs, dances, rhythms, and melodies that comprise the cultural heritage of Brazil have their first appearance in America; produced by Franco Fontana, choreography by Roberto Abrahao, and musical direction by Wilson Mauro. There are vivid representations of the Indian, black, and Portuguese people whose mixed ethnic backgrounds have affected the nation's cultural identity, plus a grandiose recreation of Carnevale in Rio. Tues. through Thurs. at 8, Sat. at 2, \$35 to \$40; Fri. and Sat. at 8, \$35 to \$45; Sun. at 3 and 7:30; \$30. Previews start 3/15 prior to a 3/29 opening. **Ambassador Theater**, 219 West 49th Street (239-6200). All major credit cards.

Friday, March 18

JOE TURNER'S COME AND GONE—Pulitzer Prize-winning playwright August Wilson's play takes place in 1911 in a boarding house in Pittsburgh and explores the search for identity of sons and daughters of slaves; directed by Lloyd Richards. Featured in the cast are Mel Winkler, L. Scott Caldwell, Ed Hall, Bo Rucker, Kimberleigh Aarn, Kimberly Scott, and Delroy Lindo. Tues. through Thur. at 8, \$20 to \$35; Fri. and Sat. at 8, \$20 to \$37.50; Wed., at 2, Sat. and Sun. at 3, \$15 to \$32.50. Previews start 3/18 prior to a 3/27 opening. Presented by the Yale Repertory Theater at the **Ethel Barrymore Theater**, 243 West 47th Street (239-6200). All major credit cards.

Now Playing

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon in a brilliant revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. Featured in the cast are Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, and Anne Francine. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; \$40 to \$45; through Labor Day. **Vivian Beaumont Theater**, Lincoln Center, 65th Street and Broadway (239-6200). 2 hrs. 10 mins. All major credit cards. **IRLS**

BREAKING THE CODE—In Hugh Whitmore's play, Derek Jacobi stars as the British mathematician Alan Turing, credited as being the person responsible for breaking the German *Enigma* code, and saving thereby perhaps a million Allied personnel; directed by Clifford Williams. Featured in the cast are Michael Gough, Jenny Agutter, Rachel Gurney, Michael Dolan, Robert Sean Leonard, Andrea Manolikakis, Richard Clarke, and Colm Meaney. Tues. through Thur. at 8, Sat. at 2, Sun. at 3, \$27.50 to \$37.50; Wed. at 2, \$25 to \$35; Fri. and Sat. at 8, \$30 to \$40; opened 11/15/87. **Neil Simon Theater**, 250 West 52nd Street (757-8646). 2 hrs. 15 mins. All major credit cards. **IRLS**

BROADWAY BOUND—The final installment of Neil Simon's semi-autobiographical trilogy; directed by Gene Saks. Featured in the cast are Elizabeth Franz, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatell, and Mark Nelson. Eugene has left the Army, and along with his brother Stanley, is pursuing a radio-writing career. Opened 12/4/86. Mon. through Sat. at 8 (dark on Thursdays), \$27.50 through \$40; Sat. at 2, Sun. at 3, \$25 through \$35; Wed. at 2, \$20 through \$32.50. **Broadhurst Theater**, 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards. **IRLS**

BURN THIS—John Malkovich and Joan Allen co-star in a play by Lanford Wilson (at present our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Mon. through Sat. at 8, \$27.50 to \$37.50, Sat. at 2, \$25 to \$35, Wed. at 2, \$22.50 to \$32.50; opened 10/14/87. **Plymouth Theater**, 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CABARET—Joel Grey stars as the Master of Ceremonies in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Dances and cabaret numbers are staged by Ron Field; opened 10/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, \$30 to \$45; Fri. and Sat. at 8, \$40 to \$50; Wed. at 2, \$28.50 to \$40. **Minskoff Theater**, 200 West 45th Street (869-0550). 2 hrs. 40 mins. All major credit cards. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats*, is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effec-

vescent direction, and almost too much dazzlement. It opened 10/7/82 and may very well last forever. Mon. through Fri. at 8, Sat. at 2 and 8, \$30 to \$47.50; Wed. at 2, \$25 to \$42.50. **Winter Garden Theater**, Broadway and 50th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **●● IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Mon. through Thur. at 8, Wed. and Sat. at 2; \$30 to \$45; Fri. and Sat. at 8, \$30 to \$47.50. **Shubert Theater**, 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major credit cards. **●●**

FENCES—Billy Dee Williams stars in August Wilson's Pulitzer Prize-winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Lynne Thigpen, Roscoe Orman, Byron Keith Minns, Vince Williams, Ray Aranha, and Tatyana Ali. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thur. at 8, \$10 to \$35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, \$15 to \$37.50; Wed. at 2, \$8 to \$30. **46th Street Theater**, 226 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tues. through Sat. at 8:15, Sat. and Wed. at 2:15, Sun. at 3, \$27.50 to \$45. **St. James Theater**, 246 West 44th Street (239-6200). 2 hrs. 15 mins. All major credit cards. **●●**

INTO THE WOODS—Bernadette Peters plays the Witch, Joanna Gleason is the Baker's Wife, Chip Zien's the Baker, Tom Aldredge plays a Mysterious Man, Robert Westenberg takes the parts of both Cinderella's Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; the music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic scary fairy tales; the dance movement is by Lar Lubovitch; opened 11/5/87. Tue. through Sat. at 8, Sat. at 2, Sun. at 2, \$32.50 to \$42.50. **Martin Beck Theater**, 302 West 45th Street (947-0033). 2 hrs. 50 mins. All major credit cards. **IRLS**

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!"; John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a proper nobleman; opened 8/10/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, \$35 to \$47.50; Wed. at 2, \$30 to \$40. **Marquis Theater**, 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards. **● IRLS**

LES MISERABLES—A musical, based on the Hugo novel, book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer, additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary

panache. Featured in the cast are Gary Morris as Jean Valjean, Anthony Crivello, Kelli James, Randy Graff, Norman Large, Michael Maguire. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Mon. through Sat. at 8, Sat. at 2; \$25 to \$50. 200 tickets at \$16 are available Mon. through Thur. by presenting valid student I.D.'s at box office. **Broadway Theater**, Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards. **IRLS**

THE MUSIC MAN—City Opera's musical comedy season offers seven weeks of Meredith Willson's classic, with book, music, and lyrics by Willson, and story by Willson and Franklin Lacey. Bob Gunton has the title role, and Leigh Munro is Marian Paroo; directed by Arthur Masella; conductor is Donald Pippin. Tues. through Sat. at 8; Wed. and Sat. at 2; Sun. at 3; \$8 to \$42. Performances continue through 4/10. **New York City Opera**, Lincoln Center, 65th Street and Broadway (870-5570). All major credit cards. **IRLS**

THE NERD—Larry Shue's comedy about an architect and his difficulties contending with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Daniel Hagen, Robert Joy, Jim Borrelli, Susanna Frazer, Wayne Tippit, Peggy Cosgrave, and Zachariah Overton; opened 3/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3; \$10 to \$32.50, Fri. and Sat. at 8, \$29.50 to \$37.50, Wed. at 2, \$10 to \$30. **Helen Hayes Theater**, 240 West 44th Street (944-9450). 2 hrs. 15 mins. ●

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed extremely erotic nineteen years ago), devised by Kenneth Tynan. Contributors of the material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; \$35 to \$45. **Edison Theater**, 240 West 47th Street (302-2302). 2 hrs. ● All major credit cards. **IRLS**

PENN AND TELLER—A limited engagement with the two tricksters offering their own inimitable brand of scams, including one with a new twist involving a water tank said to 'contain elements of surprise and danger' (don't be scared—they're putting you on). Tue. through Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30; run has been extended through 3/20. **Ritz Theater**, 219 West 48th Street (582-4022). 2 hrs. All major credit cards.

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical, a terrific technical achievement chock-full of gorgeous scenery and costumes, is based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. Stars are Michael Crawford, Sarah Brightman, and Steve Barton (who had the leading roles in London). Also featured in the cast are Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal. Mon. through Sat. at 8, Sat. at 2, \$37.50 to \$50; Wed. at 2, \$30 to \$42.50. **Majestic Theater**, 247 West 44th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

SARAFINAI—The South African musical success, written and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. The cast has traveled from South Africa for this engagement. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; \$30 to \$37.50. **Cort Theater**, 138 West 48th Street (239-6200). 2 hrs. 30 mins. All major credit cards.

STARLIGHT EXPRESS—Barry Bernal, Stacia Goad, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard are stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars; opened 3/15/87. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, \$32.50 to \$47.50; Wed. at 2, \$25 to \$40. **Gershwin Theater**, 51st Street West of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. **IRLS**

A STREETCAR NAMED DESIRE—Blythe Danner, Aidan Quinn, Frank Converse, and Frances McDormand star

in a revival of Tennessee Williams's award-winning drama; directed by Nikos Psacharopoulos. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3, all prices are \$30, except for Saturdays at 8, which are \$33. **Circle in the Square Theater**, 50th Street west of Broadway (239-6200). 2 hrs. 40 mins. All major credit cards. **IRLS**

A WALK IN THE WOODS—Sam Waterston is just right and Robert Prosky's Russian diplomat is charmingly idiosyncratic and cannily polished as the pair stars in a two-character play by Lee Blessing which takes place in Geneva over the course of several months during a series of United States-Soviet arms negotiations. Des McAnuff has directed with exemplary skill and variety the moods and movements of the characters, and the dialogue never ceases to stimulate. Tues. through Sat. at 8, Sat. at 2, Sun. at 3; \$32.50 to \$37.50; Wed. at 2, \$30 to \$35. **Booth Theater**, 222 West 45th Street (239-6200). 2 hrs. 10 min. All major credit cards.

OFF BROADWAY

AMERICAN NOTES—Len Jenkin's play about an all-night encounter in a motel office between an uprooted man and a young woman; directed by Joanne Alkalaitis. Featured in the cast are George Bartenieff, Lauren Tom, Jesse Borrego, Mercedes Ruehl, Anny Davis, Stephen McHattie, Thomas Ikeda, Rodney Hudson, Laura Innes, and Olek Krupa. Tues. through Sun. at 8; Sat. and Sun. at 3; \$20 to \$25. **Public/Susan Stein Shiva**, 425 Lafayette Street (598-7150).

THE BOYS NEXT DOOR—Tom Griffin's play deals with personality conflicts in a story about four mentally disabled men who share an apartment as part of an outpatient experiment; directed by Josephine R. Abady. Featured in the cast are Josh Mostel, Christine Estabrook, Joe Grifasi, Ed Setrakian, John Wylie, William Jay, Joe Urra, Laurinda Barrett, and Dennis Boutsikaris. Mon. through Sat. at 8 (Tuesdays are dark), Wed. and Sat. at 2, Sun. at 3; \$20 to \$28.50. **Lambs Theater**, 130 West 44th Street (997-1780).

CAUGHT IN THE MIDDLE WITH NO WAY OUT—Michael J. Holland's play about a black family plagued by the deceptions of their past, directed by the author (who also plays a role, and is the producer). Featured in the cast are Karen Bankhead, Doris Bennett, John Russell, Bill Robertson, Jacqueline Shonk, Frank Aragon, and George Klein. Tues. through Sat. at 8, Sun. at 3 and 7 (Mondays are dark); \$22.50. **Harold Clurman Theater**, 412 West 42nd Street (594-2826).

THE CHERRY ORCHARD—Anton Chekhov's play, with an English translation by Elisaveta Lavova; directed by Peter Brook. Featured in the cast are Linda Hunt, Erland Josephson, Kate Mailer, Natasha Parry, Brian Dennehy, Roberts Blossom, Stephanie Roth, Rebecca Miller, David Pierce, Jan Triska, Howard Hensel, Zeljko Ivanek, and Mike Nussbaum. Through 4/10; \$10 to \$35. (Phone theater for details.) A BAM production performed at the **Majestic Theater**, 651 Fulton Street, Brooklyn, two blocks from the Brooklyn Academy of Music (1/718-636-4100).

A CIRCLE ON THE CROSS—Thomas Cadwaleder Jones's play is the story of a POW's return from Vietnam to his family and farm after being gone for twenty years and presumed dead; directed by Amie Brockway. Featured in the cast are Al Mohrmann, Steven Earl-Edward, Deborah MacLeod, and Jim Winston. Tues. -Thurs. & Sat. at 8, Sun. at 3; through 3/27. **Lindenbaum Theater**, 270 West 89th Street (769-4143).

DRIVING MISS DAISY—The return of Alfred Uhry's amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured in the cast are Frances Sternhagen, Earle Hyman, and Ray Gill. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; \$28.50. **John Houseman Theater**, 450 West 42nd Street (564-8038).

ESTHER: A VAUDEVILLE MEGILLAH—Peter Herber, Robert Ott Boyle, Louis Padilla, Laura Patinkin, Nancy Ringham, and Frederique Walker appear in Liz Swados's festival for Purim utilizing the Biblical story of the super-heroine who saves the Jews from Haman; plus audience participation, and 'hamentashen' for everyone. Tues., Wed., Thurs., and Sat. at 8, Sun. at 2 and 7; \$21.50; through 3/27. 92nd Street Y's **Mosaic Theater**, 1395 Lexington Avenue (996-1100).

FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was re-

scheduled to last another decade (or two). Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; \$24 to \$28. **Sullivan Street Theater**, 181 Sullivan Street (674-3838). ●●

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's play in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment; directed by Paul Benedict. Featured in the cast are Kathy Bates and Kenneth Welsh. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; \$24.50 to \$28.50. **Westside Arts Theater**, 407 West 43rd Street (541-8394).

THE GOOD AND FAITHFUL SERVANT—Michael Allinson stars in Joe Orton's play, which concerns the poor rewards of living by the rules and honoring authority, dramatized by a man who gives his all to one company and gets nothing in return; directed by Will Lieberman. Featured in the cast are Terry Ashe-Croft, Lezlie Dalton, Laura Lane, William Carrigan, Eddie Lane, and Gene Morra. Tues. through Fri. at 8:15, Sat. at 7 and 10, Sun. at 4 and 7; \$20. **Actors Playhouse**, 100 Seventh Avenue South (691-6226).

HAY FEVER—Noel Coward's comedy is presented by the Lighthouse Players, a company of efficient, talented, blind and visually impaired actors; and it's FREE! 3/28 and 25 at 8, 3/19, 26, and 27 at 2:30. **Lighthouse Auditorium**, 111 East 59th Street; for reservations and information (355-2200, ext.222).

THE LEGACY—Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet! Fri. & Sat. at 8, Sun. at 3; \$12; through 5/22. **National Black Theater**, 2033 Fifth Avenue (427-5615).

LEPRECHAUNS, BANSHEES, AND MURDER—Tom McBride's mystery about an American who inherits an Irish estate from his grandfather. He's expecting a delightful stay in the Emerald Isle with the 'little people', but he's not prepared for a house full of greedy relatives and evil spirits. And someone who wants to get ride of him. Wed. through Fri. at 8, Sat. at 7 and 10, Sun. at 3; \$10; through 4/9. (3/17, you'll get Irish soda bread and Irish coffee, together with the cast after the performance, free in honor of you-know-whom.) Theater West Projects at **Riverwest Theater**, 155 Bank Street (243-0259).

LILIANE MONTEECCHI ON THE BOULEVARD—Liliane celebrates her two great loves, Paris and New York, in song, accompanied by Eric Schaberg on violin. Mon. and Wed. through Fri. at 8 (Tuesday is dark), Sat. and Sun. at 5 and 8; \$22.50; through 4/3. **Kaufman Theater**, 534 West 42nd Street (564-3038).

A LITTLE NIGHT MUSIC—Stephen Sondheim's story of mismatched couples whose troubles are sorted out during a weekend in the country is based on Ingmar Bergman's *Smiles of a Summer Night*. Mary Beth Peil and Ron Raines head the cast; directed by John Sheehan. Wed. and Fri. at 8, Sun. at 3; \$20; 3/16, 18, 20, 23, 25, 27. **Opera Ensemble Theater**, 45 East 81st Street (288-1485).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; \$10 to \$19.95. **Heckscher Theater**, Fifth Avenue at 104th Street (534-2804). ●●

THE MASTER BUILDER—Henrik Ibsen's psychological drama about a talented man burdened with remorse and fear of the younger generation; directed by Allen Schroeter. Fri. and Sat. at 8, Sun. at 3; 3/18 through 5/27; \$10. On Sunday evenings at 7:30, 3/20 through 5/22, *The War in New Jersey*, by Alexander Wells, about four Vietnam vets who are finding it hard to readjust to civilian life; directed by Evonne Marie Fitzgerald; \$10. **Westside Repertory Theater**, 252 West 81st Street (874-7290).

A MOON FOR THE MISBEGOTTEN—To celebrate the centennial of Eugene O'Neill's birth, the Connemara Players present a revival of his play. It portrays one night in the life of a man trying to find salvation and peace with a seemingly indomitable girl; directed by Gene Reilly. Thur. through Sat. at 8, Sun. at 3; through 3/27; \$10. ATA at **Sargent Theater**, 314 West 54th Street, 4th floor (924-1004).

THE NO-FRILLS REVUE!—A musical revue, with fourteen collaborators and contributors, directed by Martin Charnin, consists of 20 sketches, songs, dances, and blackouts. Featured in the cast are Andre Montgom-

ery, Adinah Alexander, Lynn Paynter, Sasha Charnin, Justin Ross, Claire Fields, Sally Fay, Stephani Hardy, Sarah Knapp, and Bob Stillman. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; \$25. **Cherry Lane Theater**, 38 Commerce Street (989-2020).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Marilyn Farina, Christine Anderson, Susan Gordon-Clark, and Suzi Winslow. Tues. through Sat. at 8, Sat. at 2, Sun. at 3; \$25 to \$32.50. **Douglas Fairbanks Theater**, 432 W. 42nd Street (239-4321). ●●

OIL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital by four graduates of the city's high school. Tues. through Thur. at 8, Sun. at 3; \$22; Fri. at 8, Sat. at 7 and 10, Sun. at 7; \$25. **Circle-in-the-Square Downtown Theater**, 159 Bleecker Street (254-6330).

THE PALACE OF AMATEURS—Laura Dern and Kyle MacLachlan star in John PiRoman's comedy, featuring Kristine Nielsen, Tom Mills Wood, Ed Zang, Carmen Decker, and David Schramm, directed by Norman Rene. Play is set in a seedy Hollywood hotel where a Southern belle and her boyfriend are staying and plotting to meet a screen director. Tues. through Sat. at 8, Sun. at 3 and 7:30, Sat. at 2:30; 3/8 through 23, \$20; from 3/24, \$22.50 through \$27.50. **Minetta Lane Theater**, 18 Minetta Lane (420-8000).

PERFECT CRIME—Warren Manzi's psychological cat-and-mouse duel between a detective and a doctor; directed by the author who is also featured in the cast with Cathy Russell, Brian Dowd, Michael Worth, and W. MacGregor King. Tues. through Sat. at 8, Sun. at 3 and 7, Sat. at 2; \$25. **INTAR Theater**, 420 West 42nd Street (695-3401).

PERFECTLY FRANK—Frank Loesser's revue based on his Hollywood, USO, and Broadway career; directed and choreographed by Lynette Barkley. With are Merrill Vaughn, Tom Briggs, Matt Levine, Beth Whittingham, Nancy Tarr, Jaye Liset, Bruce McGuirk, Eric Bettelheim, Peter Yawitz, and Barbara Blomberg. 3/18, 19, 24, 25, 26, at 8; 3/19, 20, 26, at 3; \$12. **St. Bart's Playhouse**, 109 East 50th Street (751-1616).

PSYCHO BEACH PARTY—Charles Busch's comedy (in which he stars) is the rib-tickling story of a perky teenage girl with a problem (something like a multiple-personality quirk) which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are Michael Leithead, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Judith Hansen, Dea Lawrence, Rick E. Rogers, Charlotte Booker, and Andy Halliday. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; \$28. **Players Theater**, 115 Macdougall Street (254-5076).

RASHOMON—Based on short stories by Ryunosuke Akutagawa, this drama of mystery, suspense, and illusion is set 1000 years ago in the city of Kyoto. James Saito stars with Kiya Ann Joyce, Philip Moon, Thom Sesma, and Norris Shimaku, among others; directed by Robert Kalfin. Tues. through Sat. at 8, Wed., Sat., and Sun. at 2; \$20 to \$28. **Roundabout Theater**, 100 East 17th Street (420-1883).

RIVERSIDE DRIVE—The Leon Kobrin play with music is about the hanging outlook between two generations of a Jewish family. Featured in the cast are Leon Liebgold and Zipora Spaisman, Diane Cypkin, I. W. Firestone, Norman Krueger, and Rebecca Varon; directed by Roger Sullivan. Sat. at 8, Sun. at 2 and 5:30; \$14 and \$16; through 3/20. **Folksbiene Theatre**, 123 East 55th Street (755-2231).

THE ROAD TO MECCA—Athol Fugard's story about love and trust; directed by the author. Featured in the cast are Yvonne Bryceland, Amy Irving, and the author. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; \$25 to \$29; from 3/29. **Promenade Theater**, 2162 Broadway at 76th Street (580-1313).

SARAH BERNHARD—Actress/singer/humorist/author Sarah displays her virtuosity in a one-woman program of pop-culture catharsis. Wed. at 8, Fri. and Sat. at 8 and 10:30, Sun. at 5:30 and 9, \$15; 3/24 through 30. From 3/31, \$20 to \$25. **Orpheum Theater**, 126 Second Avenue (477-2477).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl*). Melissa Gilbert stars in Barbara Lebow's story of two sisters and their father, and the experiences which have torn

the family apart and brought them back together again; directed by Mary B. Robinson. Featured in the cast are Paul Sparer, Gordana Rashovich, Cordelia Richards, Joan MacIntosh, and Jon Tenney. Tues. through Thur. at 8, Sat. at 2, \$27; Wed. at 2, \$25; Fri. and Sat. at 8, Sun. at 3, \$29. **Westside Arts Theater**, 407 West 43rd Street (541-8394).

SLASHER—*The Splatter Rock Musical*, by Michael Hillyer (who also directed), Biff Paruolo, Bill Wheeler, and Michael Calderwood. Thur. at 8, Sat. at 7; \$15. **Wings Theater**, 112 Charlton Street (645-9630).

STEALING HEAVEN—Stephen Romagnoli has written and directed a modern mythology which deals with madness, betrayal, and ghosts that refuse to die. Featured in the cast are Boris Krutonog, James Armstrong, Josefa Mulaire, Anthony DiMurro, and Gina Bonati. Tues. through Sat. at 8, Sun. at 3; \$20. **Samuel Beckett**, 412 West 42nd Street (279-4200).

STEEL MAGNOLIAS—Robert Harling's play returns (and looks and plays better yet in its larger venue), about society matrons who live, discuss, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tues. through Fri. at 8, Sat. at 6 and 10, Sun. at 7 and 7:30; \$24 to \$30. **Lucille Lortel Theater**, 121 Christopher Street (924-8782).

A SUBJECT OF CHILDHOOD—Loren-Paul Caplin's play concerning the effects of being abandoned, and how they can shape one's entire life; directed by Bill Castellino. Featured in the cast are Gregory Salata, Novella Nelson, and Kelle Kerr. Tues. through Sat. at 8, Sun. at 3 and 7; \$18. **WPA Theater**, 519 West 23rd Street (206-0523).

TALLULAH TONIGHT!—Helen Gallagher plays the legendary actress whose flamboyance and wit made her one of the most celebrated women of her time. And Helen's no mean talent herself! Book and lyrics by Tony Lang, music by Bruce Coyle; directed by Wynn Handman. Tues. through Sat. at 8, Sat. at 2, Sun. at 3; \$16; 3/16 through 20. **The American Place Theater**, 111 West 46th Street (247-0393).

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa and lets you pursue any character throughout the 15 rooms of the villa; directed by Richard Rose. Mon. through Wed., Fri. through Sun. at 8, Sat. and Sun. at 2; \$85 to \$135. **The Seventh Regiment Armory**, Park Avenue and 66th Street (307-7171).

TAPMAN—Moses Gunn stars in Kraen Jones-Meadows's play about an aging blues musician fighting to retain his greatness that has passed; directed by Shauneille Perry. Featured in the cast are Seret Scott, Kim Hailton, Merlin Santana, Guy Davis, Helmar Augustus Cooper, Dean Kirby, and John P. Rice. Wed. through Sat. at 8, Sat. at 3, Sun. at 3 and 7; \$15 to \$18. **Hudson Guild Theater**, 441 West 26th Street (760-9810).

THE TAMING OF THE SHREW—Shakespeare's comedy, directed by Julie Taymor, featuring Shelia Dabney and Sam Tsoutsouvas, presented in a performance-in-the-round production. Thur.-Sat. at 8; \$15; through 3/26. **Theater 890**, 890 Broadway (533-8834).

THREE PIECES FOR A WAREHOUSE—*Hunger*, written and directed by Maria Irene Fornes; *Anna Theresa Cascio's Bikini Snow*, directed by R. J. Cutler; Quincy Long's *Dirty Work*, directed by William Foeller. The works are set on a grassy Central Park knoll, in an empty auto showroom, and on the side of a TriBeCa condo. Tues.-Sat. at 8, Sat. at 2; \$12; through 3/26. **En Garde Arts**, 500 Greenwich St. (945-3270).

THULI IN CONCERT—A full-length concert/theater production featuring the South African singer Thuli Dumakude performing traditional township music and contemporary compositions of the area. Sun. at 6 and Mon. at 8, through 3/28; \$15. **Douglas Fairbanks Theater**, 432 West 42nd Street (239-4321).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty* or *Coma*, both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; \$22 to \$25. **Provincetown Theater**, 133 Macdougall Street (477-5048). ●●

THE WEDDING OF THE SIAMESE TWINS—Burton Cohen's play is based on the true story of Chang and Eng (played by Matt Nikko and Kevin John Gee) who be-

came world-renowned in the late 1800s, and covers approximately 40 years of their lives; directed by Scott Rubsam. Featured in the cast are Lauren Thompson, Elaine Rinehart, Susan Willis, and Marvin Einhorn. Tues. through Sat. at 8, Sun. at 3; \$10. **Primary Stages Company presentation at the 45th Street Theater**, 354 West 45th Street (333-7471).

WENCESLAS SQUARE—The last play by the late Larry Shue is a portrait of a professor of theater who, with his student as traveling companion, returns to Prague after a number of years and finds lots of surprises; directed by Jerry Zaks. Featured in the cast are Dana Ivey, Victor Garber, Jonathan Hadary, and Bruce Norris. Tues. through Sun. at 8, Sat. and Sun. at 3; \$20 to \$25. **Public Theater/Martinson Hall**, 425 Lafayette Street (598-7150).

A WHITE ROSE OF MEMPHIS—David J. Hill's play tells of the disintegration of a deep South family; directed by Susann Brinkley. Wed.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; \$15; from 3/25. **Theater at St. Peter's Church**, Lexington Avenue and 54th Street (245-2489).

WOMEN IN MIND—Alan Ayckbourn's play, by far the best thing we have had around in some time, about a middle-aged woman (Stockard Channing, who engages our complicity and compassion to the utmost) with a fantasy life which threatens to overcome her mundane existence; directed with skill and great sympathy for all by Lynne Meadow. Featured are Michael Countryman, Patricia Conolly, John David Cullum, Remak Ramsay, Daniel Gerroll, Tracy Pollan (who portrays a perfect dream of a daughter to perfection), and an absolutely smashing performance by Simon Jones. Tues. through Sun. at 8, Sat. and Sun. at 2:30; \$30 (except Sun. evening which is \$25); through 3/20. **Manhattan Theater Club's Stage I at City Center Theater**, 131 West 55th Street (947-5850).

THEATER COMPANIES

THE ABBEY THEATER—Ireland's national company presents Tom MacIntyre's *The Great Hunger*, an adaptation of Patrick Kavanagh's epic poem reflecting life in a rural Irish village; directed by Patrick Mason. Featured in the cast are Tom Hickey, Michele Forbes, Conal Kewarney, Demond Moore, Brid Ni Neachtain, Vincent O'Neill, and Joan Shee. Tues. through Saturday at 8, Sat. at 2, Sun. at 3; \$19 to \$25. 3/15 through 27. **The Triplex** at Manhattan Community College, 199 Chambers Street (618-1980).

AMERICAN FOLK THEATER—Paul Carter Harrison's musical drama, *Anchorman*, described as a blues operetta; directed by the author. Featured in the cast are Giancarlo Esposito, Al Freeman, Jr., and Micki Grant; also Peter DeMaio, Michael Shelle, and Craig Thompson; music by Julius Hemphill. Wed. through Fri. at 8, Sat. at 3 and 8; Sun. at 3 and 7:30; \$12.50 to \$18.50. **Theater Four**, 424 West 55th Street (246-8545).

BILLIE HOLIDAY REPERTORY THEATER—Celeste Colson Walker's *Reunion in Bartlesville*, and Pearl Cleage's *Come and Get These Memories*, are in rotating repertory with Judi Ann Mason's *Indigo Blues*, featuring Denise Burse-Mickelbury, Gwen Roberts-Frost, and Clarence Jarmon. Featured in the other casts are Maurice Carlton, William Williams, Melissa Fonts, David Robeson, Chuck Patterson, Mikell Pinkney. Wed.-Sat. at 8, Sat. at 3, Sun. at 4; \$6 to \$12; through 3/27. Phone for specifics. **Billie Holiday Theater**, 1368 Fulton St., Brooklyn (1-718-636-0918).

BROOKLYN PLAYWORKS—Catherine Filloux's *Cut To: The Deal*, directed by Phylis Ward Fox, loosely based on the Faust legend, invokes myth, and the issue of surrogate motherhood. Thur.-Sat. at 8, Sun. at 3; \$7 and \$8; 3/24-4/10. **Gowanus Arts Exchange**, 295 Douglass Street, Brooklyn (1/718-499-2293).

EQUITY LIBRARY THEATER—Through 4/3: Cole Porter's 1938 musical, *Leave It To Me*, with book by Samuel and Bella Spewack; directed by Howard Rossen. (Remember *My Heart Belongs to Daddy*?) Tues.-Sun. at 8, Sat. & Sun. at 2:30; through 4/3. **Equity**, 310 Riverside Dr. (enter on 103rd St.) (663-2028).

JEAN COCTEAU REPERTORY—T. S. Eliot's *The Cocktail Party*, about a mysterious stranger and two guardian angels in London (through 4/21), in repertory with Franz Kafka's *The Trial* and Anouilh's *Antigone*, a modern retelling of the Sophocles tragedy (through 4/8). Thur.-Sat. at 8, Sun. at 3; \$15. Phone for specifics. **Bouwerie Lane**, 330 Bowery (677-0060).

LATIN AMERICAN THEATER ENSEMBLE—In Spanish: Jean Zune's *La Ventisca*, directed by Victor Acosta and

starring Teresa Yenque and Carlos Rodriguez. The story is about a man living alone in a remote place who meets a famous woman, an accidental encounter that will change their lives. Fri. and Sat. at 8, Sun. at 5; \$8; through 4/10. **El Porton del Barrio**, 172 East 104th Street (246-7478).

MANHATTAN PUNCH LINE—During this 4th Annual Festival of One-Acters, 21 plays will be presented through 3/20; \$10; call theater for specifics. **Judith Anderson**, 422 West 42nd Street (279-4200).

NEGRO ENSEMBLE COMPANY—First of the new season is Edgar White's *Like Them That Dream*, the story of a South African artist who, after coming to the U.S., discovers that a black cannot escape the dilemmas of the homeland; directed by Samuel Barton. Featured in the cast are Lorey Hayes, Lanyard Williams, Chet London, and Lileen Mansell. Wed. at 3 (groups only) and 8; Thurs. and Fri. at 8, Sat. at 3 and 8:30, and Sun. at 2:30 and 7; \$15 to \$20; through 4/24. **Theater Four**, 424 West 55th Street (246-8545).

NEW MEDIA REPERTORY COMPANY—An evening of two one-acters: August Strindberg's *Motherlove*, directed by Mary Hayde, about four women at the turn of the century. Plus, George Bernard Shaw's *O'Flaherty V. C.*, directed by Tom McDermott Jr., an anti-war comedy. Through 3/20; \$8 (call theater for specifics). **New Media**, 512 East 80th Street (734-5195).

NEW YORK SHAKESPEARE FESTIVAL—A *Midsummer Night's Dream*: This one is set in Brazil's northern Bahia at the turn of the century and incorporates aspects of voodoo into the supernatural aspects of Shakespeare's fantasy; a good bit of his indestructible humor comes through. Directed by A. J. Antoon, with Lorraine Toussaint, Elizabeth McGovern, F. Murray Abraham, Geoffrey Owens. Tues. through Sat. at 8, Wed. at 2, Sat. at 2:30, Sun. at 3, \$20 to \$25; through 3/27. **Public/Anspacher**, 425 Lafayette Street (598-7150). *Julius Caesar*, second in the Shakespeare Festival, directed by Stuart Vaughan, is previewing now prior to a 3/22 opening. Cast features Al Pacino as Marc Antony, Martin Sheen as Brutus, Edward Herrmann as Cassius, and John McMartin as Caesar. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; \$20 through \$25; through 4/3. **Public/Newman Theater**, 425 Lafayette St. (598-7150).

NEW YORK THEATER WORKSHOP—Marsha Mason plays Florence Aadland in Brooke Allen's one-character play, *The Big Love*, which focuses on Aadland's account of her 15-year-old daughter's affair with Errol Flynn; directed by John Tillingier. Tues. through Sat. at 8, Sun. at 3; \$15-\$18; 3/16 through 4/2. **Perry Street Theater**, 31 Perry Street (279-4200).

PEARL THEATER COMPANY—Anton Chekhov's *Uncle Vanya*, directed by Shepard Sobel. Featured in the cast are Jim Nugent, Stuart Lerch, Joanne Camp, Joseph Warren, Robin Westphal, Frank Geraci, Sylvia Davis, among others. Wed. through Sat. at 8, Sun. at 3; through 3/26; \$10. **Pearl Theater**, 125 West 22nd Street (645-7708).

REPERTORIO ESPANOL—La Zarzuela, anthology of songs from Spanish operettas; *La Corte de Faraon*; Eduardo Machado's *Las Damas Modernas de Guanabacoa* and *Revoltillo*; Gloria Gonzalez's *Cafe con Leche*; Richard Talesnik's *La Fiacca*; Jose Zorrilla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suicidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella*; Federico Garcia Lorca's *Yerma*. Thur. through Sat. at 8, Sun. at 3 and 7; call theater for specifics (some of the events are at the Equitable Tower, 787 Seventh Avenue.) **Gramercy Arts Theater**, 138 East 27th Street (889-2850).

ROYAL COURT REPERTORY—Carol Costa's *Big Al Goes Straight* is a murder mystery set in a speakeasy disguised as a funeral parlor in 1920's Chicago; directed by Michael Singleton. Wed. through Sat. at 8, Sat. at 3; \$10. **Royal Court Repertory Theater**, 342 West 53rd Street (956-3500).

SEVENTH SIGN THEATER COMPANY—\$Money\$, three new one-acters: John Long's *Banker's Hours*, directed by Patricia L. Cucco; Howard Brown's *Check Mate*, directed by Susan Kirby; Jerry Vermilye's *The Last of My Gentleman Callers*, directed by Mark Harborth. Thurs. through Sat. at 8; \$8; through 3/26. **Good Shepherd-Faith Presbyterian Church**, 152 West 66th Street (1/718-522-2845).

SHAKESPEARE STAGE COMPANY—Premiere season opens with *Twelfth Night*, directed by Anthony Naylor. Featured are American actors trained in the United States, as well as the Royal Academy of Dramatic

Art in London. Tues. through Sat. at 8, Sun. at 3; \$8. **Samuel Beckett**, 412 W. 42nd St. (279-4200).

SOHO REPERTORY COMPANY—Preston Sturges's 1931 satire on business, *A Cup of Coffee*, directed by Larry Carpenter. Featured in the cast are Ellen Maranek, Nesbitt Blaisdell, Michael Heintzman, Gwyllum Evans, and Willie Carpenter. Thur. through Sat. at 8, Sun. at 2:30 (4/16 at 6 and 9:30 is the exception); \$10; 3/25; from 3/25. **Soho Rep/Greenwich House**, 27 Barrow Street (925-2588).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BETWEEN DAYLIGHT AND BOONEVILLE—Matt Williams's play, directed by Fred Kareman; with Pamela Moller, Jennie Ventris, David Westfall, Brooke Palance, Jane Myers. Wed.-Sat. at 8, Sun. at 7; through 3/27; \$10. **Stage Arts**, 120 W. 28th St. (279-4200).

BIG BLONDE—Dorothy Parker's prize-winning short story, set in a 20s speakeasy, tells of an era where women were "good sports." Featured in the cast are Kathryn Danielle, Paul Connell, Liliane Du Rae, and David Frank, among others; Peter Mattaliano directs. Thur.-Sat. at 8, Sun. at 3; \$8; through 4/3. **Art and Work Ensemble**, 870 6th Ave. (215-0231).

CAUGHT IN THE MIDDLE WITH NO WAY OUT—A play about a fatherless black family that deals with conflict, pain, and gang violence from a member of the household, written and directed by Michael J. Holland. Tues.-Sat. at 8, Sun. at 3 & 7. **Harold Clurman Theater**, 412 West 42nd Street (594-2826).

CHANNELS—Dale Johnson's play examines the mass media's interpretation of reality by viewing multiple roles through scenes that portray a news story, a situation comedy, advertising, and a made-for-TV movie; directed by Dan McKereghan. Fri. & Sat. at 8, through 3/26; \$10. **Noho Theater**, 2 Bond Street (642-8009).

CLASSICACTS—Program A from 3/15: 1-acters by Mark Hymen, James Bosley, Edward Louis Gold, and Anna Theresa Cascio. Program B from 3/18: 1-acters by J. M. Houlton, Nicholas Kazan, Stephen Willems, and Edward Louis Gold. Both programs play through 4/9. Mon. through Fri. at 7:30, Sat. at 5 and 9; Sun. at 3 and 7; \$8. **Manhattan Class Company at the Nat Horne Theater**, 440 West 42nd Street (279-4200).

COULDA, WOULD, SHOULD!—Robert Liebowitz's slice-of-life drama concerns the destructive effect of gambling on a professional gambler who has fallen on hard times. Thurs. through Sun. at 7:30; Sun. at 4; \$8; through 3/20. **18th Street Playhouse**, 145 West 18th Street (1/718-946-4891).

THE DOCTOR'S DILEMMA—George Bernard Shaw's play (circa 1906) about doctors and the medical profession in his native England; directed by Thomas Luce Summa; featuring Jeffrey Clarke Woodman, Louisa Horton, Marcus Powell, and John Messenger. 3/24 through 4/2 (call theater for details). **The Heritage Theater**, 219 East 42nd Street (679-7575).

DOUBLE BILL—Romulus Linney's *F.M.* tells of a struggling writer's effort to teach a night-school course in creative fiction; directed by William Royce; Michael Hill's *Roseline* is about a drunk who tries to put the pieces together after his friend's fiancée has died; directed by Henry Fonte. Tues. through Sat. at 8 (3/22 to 4/3), 3/27 at 3, 4/3 at 7; \$8. **The Shandol Theater**, 137 West 22nd Street (243-9504).

FOIBLES—Byzantine intrigues at a theater and a gay bar, by Terry Talley; directed by Richard Smithies. Through 5/1, Fri. at 7, Sun. at 3:30 and 8; \$10. **Wings Theater**, 112 Charlton Street (645-9630).

GRENDEL—John Gardner's retelling of the Beowulf epic from the monster's point of view. Thur.-Sat. at 8, Sun. at 3; \$8; through 4/3. **Odyssey Theater at Medicine Show**, 353 Bdway at Franklin St. (673-5665).

HERE COME THE CLOWNS—A revival of Philip Barry's play, set in a vaudeville speakeasy, presenting a classic confrontation between good and evil; directed by Richard Dent. Featured in the cast are Paul Borrillo, Tierney Finn, Timothy Hall, Jacqueline Hahn, Jim Maggard, Claire Dorsey, and Mark Folger. Thur. through Sat. at 8; Sun. at 3; \$8; through 3/20. **Peter Xantos Theater**, 302 West 91st Street (362-3964).

KAMIKAZE MESSENGER SERVICE—Eddie DiDonna's play about the final frantic moments of the last bike

messenger service in Manhattan; directed by Mark Marcante. Featured in the cast are Crystal Field, BMX Bikers, Michael St. Clair, Philip Hackett, T. Scott Lilly, Craig Meade, and Mitchell Ross. Thur. through Sun. at 8; through 3/20. **Theater for the New City**, 155 First Avenue (254-1109).

THE MAD EMPEROR—August Strindberg's tragic-comedy about the reign and fall of Erik XIV, king of Sweden, betrayed by his brother, his queen, and his lover; directed by Steven Baker. Thur. through Sun. at 8; \$5; through 5/2. **Dramatis Personae Theater**, 25 East Fourth Street (673-4382).

THE MASTER BUILDER—Henrik Ibsen's psychological drama about a talented man burdened with remorse and fear of the younger generation; directed by Allen Schroeter. Fri. and Sat. at 8, Sun. at 3; 3/18 through 6/5; \$10. On Sunday evenings at 7:30, 3/20 through 5/22, *The War in New Jersey*, by Alexander Wells, about four Vietnam vets who are finding it hard to readjust to civilian life; directed by Evonne Marie Fitzgerald; \$10. **Westside Repertory Theater**, 252 West 81st Street (874-7290).

THE MEASURES TAKEN—Berthold Brecht's play showing five agitators sent into China to enlighten the workers there about the ABCs of Communism. 3/17 through 20; \$5. **University Settlement Theater**, 184 Eldridge Street (353-1924).

QUEEN CHRISTINA—A revival of August Strindberg's play about Sweden's eccentric seventeenth-century queen; directed by A. M. Raychel. Title role is played by Abigale White; others in the cast are John Hite, Bob Karr, and Gary Kotz. 3/18, 19, 20 at 8; \$10. **Theatre-Studio**, 750 Eighth Avenue (369-1118).

THE RED SIGNAL—Agatha Christie's typical inimitable mystery, replete with humor, suspense, murder, and mystique (including a seance); directed by Fred Fondren. Featured in the cast are Nancy Berkeley, Kerry Mortell, Stephen Broker, Gregory Marker, Timothy Douglas, Gladys Fleischman, and Margaret Mackey. Thur. through Sat. at 8, Sun. at 3; \$8; through 4/10. **Prometheus**, 239 East 5th Street (477-8689).

SAIL AWAY—Or a *Workingman's Guide to Atlantis*, by Glyn O'Malley. A ghost materializes in an offbeat New England family to take care of unfinished business. Thur.-Sat. at 8, Sun. at 3; through 3/27; \$8. **Phoenix at Raft**, 432 W. 42nd St. (279-4200).

THE SHAPE OF THINGS—ATA presents Walter Corwin's view of life in a building scheduled for demolition; directed by H. Shep Pamplin. 3/16 through 19 at 8; \$6. **American Theater of Actors**, 314 West 54th Street (581-3044).

STARTUFFE—Adapted from Moliere and directed by Daver Yuki, action takes place on a starship, 200 years into the future. Fri. and Sat. at 8, through 3/19; \$8. **Actors' Factory**, 149 West 29th Street (594-1494).

TRAPS—Caryl Churchill's play is about a group of people living together as a commune during the early 1970s; directed by John Stix. Featured in the cast are Jan Leslie Harding, David Garfield, Mary Stein, Daniel Houlihan, Derek Smith, and Richmond Hoxie. Tues. through Fri. at 8, Sat. at 7 and 20, Sun. at 3; \$8; from 3/22. **The Theater Upstairs/St. John's in the Village**, 224 Waverly Place (627-8481).

UNTOLD DECADES—Seven one-acters in two consecutive evenings (phone theater for details) trace the gay male experience from the 1920s to the present; written by Robert Patrick. Thur. and Sat. at 8, Sun. at 7; \$10; through 4/10. The Glines at **Producers Club**, 358 West 44th Street (869-3530).

THE WHITE ROSE—Mark Austin's work takes its title from a German resistance group who were publicly executed for their activities against the Nazi government in 1943; directed by Ted Parr. Fri. and Sat. at 8; 3/17 through 26; \$8. **Hybrids Performance Series at BACA Downtown**, 111 Willoughby Street, Brooklyn (1/718-596-2222).

THE WINTER'S TALE—Shakespeare's play, directed by Robert Hall; with Mitch Tebo, Eric Kramer, Kthe Mull, Julia Glander, Robert Watson, Ron Brice, Maggie Hawthorne. Thur.-Sat. at 8, Sun. at 4; \$8; through 3/27. **New Rule Mechanicals at The Pelican Studio**, 750 Eighth Avenue (971-5630).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York Magazine* will be happy to advise you.

ART

EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

- MEL BOCHNER**—Recent etchings, aquatints, and drawings in a series entitled "Four Quartets"; 3/16-4/23. Hamilton, 19 E. 71st St. (744-8976).
- FANNY BRENNAN**—Miniature paintings of surrealistic landscapes; through 4/2. Coe Kerr, 49 E. 82nd St. (628-1340).
- SUSAN CRILE**—Pastel drawings of anthropomorphic forms; through 3/26. Graham Modern, 1014 Madison Ave. (535-5767).
- PAULO GOMEZ-GARCEZ**—Drawings by a Brazilian artist that employ a personal alphabet based on pictograms taken from elements of daily life; 3/16-4/16. Martin, 23 E. 73rd St. (288-2213).
- LUISE KAISH**—New paintings; through 3/26. Staempfli, 47 E. 77th St. (535-1919).
- KIKUO SAITO**—Recent abstract paintings; through 4/1. Salander-O'Reilly, 22 E. 80th St. (879-6606).
- PIA SCHUTZMANN/CARLO GAJANI**—Recent paintings/Cibachrome photographs of the Po Valley in Italy. Through 3/26. Urdang, 23 E. 74th St. (288-7004).
- LORRAINE SHEMES**—Paintings, drawings, and quilts; through 3/30. Stone, 48 E. 86th St. (988-6870).
- WILLE SITTE**—Realist paintings of nudes; through 4/9. Prakash, 19 E. 71st St. (737-6066).
- HUNT SLONEM**—Black and white gold-framed paintings that depict dense groupings of exotic animals in jungles and cages; through 4/3. McCoy, 19 E. 71st St. (570-2131).
- CLIFFORD SMITH**—Paintings of landscapes and barns; through 3/30. Perlow, 980 Madison Ave. (517-5858).
- JOAN SNYDER**—Paintings on the theme of "children," including one work that is 24 feet long; 3/17-4/16. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).
- PAT STEIR**—New paintings from a body of work entitled, "The Waterfall Series"; through 3/31. Knoedler, 19 E. 70th St. (794-0550).
- JAIME SUAREZ**—Recent ceramic sculptures; through 3/26. C.D.S., 13 E. 75th St. (772-9555).
- BOB THOMPSON**—Paintings executed during the 'sixties that were inspired by jazz and Italian Renaissance painting, by this black artist who died at age 28; through 4/9. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

57th Street Area

- WALTER ANDERSON**—Crayon drawings executed during the 40's, of landscapes, reptiles, and birds; through 3/31. Ross, 50 W. 57th St. (307-0400).
- MILET ANDREJEVIC**—Large-scale paintings that depict Greek myths set in Central Park; through 3/30. Schoelkopf, 50 W. 57th St. (765-3540).
- WOODROW BLAGG**—Recent drawings and sculpture; through 3/26. ACA Contemporary, 41 E. 57th St. (644-8300).
- JACK BUSH**—A retrospective of paintings and works on paper from 1930-1976; through 4/2. Borgenicht, 724 Fifth Ave. (247-2111).
- GEORGE CONDO**—Recent paintings and drawings that refer to such stylistic forces as Cubism, Surrealism, and

Abstract Expressionism; through 4/2. Pace, 32 E. 57th St. (421-3292).

RON DAVIS—Recent paintings from his "Spiral Series"; through 3/26. Blum Helman, 8th floor, 20 W. 57th St. (245-2888).

MARTHA DIAMOND—Recent paintings of abstracted cityscapes and urban architecture; through 3/26. Miller, 41 E. 57th St. (980-5454).

GONZALO FONSECA—Limestone sculptures that are evocative of architecture; 3/18-4/30. Herstand, 24 W. 57th St. (664-1379).

GUNTHER FORG—Lead paintings, bronzes, and photographs; through 4/2. Luhning, Augustine & Hodes, 41 E. 57th St. (752-3366).

MORRIS GRAVES—Fifty works in watercolor and gouache, by this renowned Northwest visionary painter; through 3/26. Schmidt-Bingham, 41 W. 57th St. (888-1122).

MICHEL HAAS—Works on paper in charcoal and mixed-media that depict archetypal images of humans and animals, by a French artist; through 4/9. Krugier, 41 E. 57th St. (755-7288).

ALBERT IRVIN—Large-scale abstract paintings with expressionistic brushstrokes and horizontal bands of color, by a British artist; through 3/26. Gimpel & Weizenhoffer, 724 Fifth Ave. (315-2033).

MINORU KAWABATA—Recent large-scale abstract paintings by this artist who moved to New York in 1957, and who comes from a family of three generations of Japanese painters; through 3/26. Tilton, 24 W. 57th St. (247-7480).

SAMUEL KORNBERG—Expressionistic figurative paintings that reveal the artist's search for moral justice; through 3/23. Deutsch, 20 W. 57th St. (765-4722).

RAMIRO LLONA/WAYNE THIEBAUD—Recent abstract paintings/A series of prints entitled, "Candy Stripes and Candy Streets"; through 3/26. Haime, 41 E. 57th St. (888-3550).

HOWARD MARGOLIS—Recent figurative paintings and pastels; through 3/27. Dintenfuss, 50 W. 57th St. (581-2268).

GORDON MATTA-CLARK—Works that explored architecture, by this artist who died in 1978 at age 35, and works by his contemporaries and friends, including Acconci, Jenney, Kosuth, Nonas, Rothenberg, Serra, others; through 4/16. Lelong, 20 W. 57th St. (315-0470).

ROBERT MOSKOWITZ—Recent paintings; through 3/26. Blum Helman, 20 W. 57th St. (245-2888).

MERET OPPENHEIM—Thirty works executed over a fifty-year period, beginning in 1934; through 4/4. Kent, 41 E. 57th St. (980-9696).

LINCOLN PERRY—A series of five paintings that depict couples in interiors and out-of-doors; through 3/31. Tatistcheff, 50 W. 57th St. (664-0907).

DOROTHEA ROCKBURN—New paintings on the theme of "Pascal and Other Concerns"; through 4/2. Emerich, 41 E. 57th St. (752-0124).

JAMES ROSATI/GROVER MOUTON—A survey of this sculptor's work from 1955 to 1988/Recent drawings that depict a hypothetical setting for Tennessee Williams's *Sweet Bird of Youth*. Through 3/26. Marlborough, 40 W. 57th St. (541-4900).

PAUL ROTTERDAM/ALBERTO GIACOMETTI—Paintings and drawings; through 3/12/Sculpture, paintings, drawings, and prints; through 4/2. Herstand, 24 W. 57th St. (664-1379).

MARTIN SILVERMAN—New cast plaster sculptures of mannequins, dolls, and dummies; through 3/30. Siegel, 24 W. 57th St. (586-0605).

JANET STAYTON/ROBERT JANZ—Paintings and works on

paper by both; through 4/23. Heesy, 50 W. 57th St. (245-1420).

ROBIN UTTERBACK—Abstract mixed-media collages and constructions; through 3/26. De Nagy, 41 W. 57th St. (421-3780).

GER VAN ELK—Color photographs of table-top still lifes, cut to fit the geometric-shaped boxes on which they are mounted; through 4/1. Goodman, 24 W. 57th St. (977-7160).

PAULE VEZELAY—Constructions, paintings, and drawings by the late British artist whose works were shown in a retrospective at the Tate Gallery in 1983; through 4/2. Zabriskie, 724 Fifth Ave. (307-7430).

BERTIL WARNOLF—Recent trompe l'oeil paintings by a Swedish artist; 3/16-4/23. Heidenberg, 50 W. 57th St. (586-3808).

JANE WILSON/POLLY KRAFT—Landscape paintings and a series of watercolors painted during an Atlantic crossing aboard the QE II/Recent still-life paintings and watercolors. Through 3/30. Fischbach, 24 W. 57th St. (759-2345).

JAMES WINN—Paintings of Midwestern landscapes; through 3/26. French, 41 W. 57th St. (308-6440).

PHILIP WOFFORD/LUIS CRUZ AZACETA—Recent abstract paintings that are loosely based on nature/New drawings. Through 4/2. Frumkin/Adams, 50 W. 57th St. (757-6655).

East Village

CARLOS ALFONZO/DOREEN GALLO—New works in gouache on paper by a Cuban artist living in Miami/Sculpture and furniture made with tiles. Through 3/27. Bromm, 90 W. Broadway (732-6196).

KATHE BURKHART—Paintings from her "Liz Taylor" series; through 3/27. Greathouse, 157 Ave. B (460-8000).

ALEXANDRA DANFORTH—Encaustic paintings that contain elements of geometry and expressionism; through 4/24. Henry Harvey Aftermath, 75½ E. 3rd St. (353-0397).

DAVID DIAO—New paintings; through 4/10. Postmasters, 66 Ave. A (477-5630).

FRAN DROPKIN—Paintings of beach scenes; through 4/3. McCarthy, 229 E. 10th St. (254-1532).

MARC KEHOE—Large-scale self-portraits that depict the theme of the "tortured" artist; through 3/26. La Galleria, 6 E. 1st St. (505-2476).

ABBY LEVINE—Small-scale paintings and sculpture that refer to architecture; through 4/5. SixtoSix, 626 E. 14th St. (982-4586).

MARY JO VATH—Small-scale representational paintings that depict still life, landscapes, and animals; through 3/27. P.P.O.W., 337 E. 8th St. (529-1313).

JUDITH WEINMAN/PAUL JANSEN—Paintings that juxtapose words and images/Realist paintings on field stretchers. Through 4/3. On the Wall, 328 E. 11th St. (460-0963).

SoHo and TriBeCa

AVI ADLER—Abstract paintings and works on paper; through 4/2. Dome, 578 Broadway (226-5068).

TOYCE ANDERSON—New constructions that depict symbols of urban life; through 4/2. Kelly, 591 Broadway (226-1660).

JENNIFER BARTLETT—Paintings and constructions of boats, fences, and houses; through 3/27. Cooper, 155 Wooster St. (674-0766).

ASHLEY BICKERTON—Nine new works; through 4/2. Sonnabend, 420 W. Broadway (966-6160).

PAUL CARANICAS/CHARLES LUCE—Large-scale oil paintings that depict war-time architectural ruins/An installation of drawings and related objects. Through 3/30. Schreiber/Cutler, 171 Spring St. (925-1441).

SANDRO CHIA—Paintings and large-scale drawings from 1978-1988, most of which have not been seen in the United States before; through 4/5. Sperone Westwater, 142 Greene St. (431-3685).

DALE CHIHULY—Recent glass works; through 3/26. Cowles, 420 W. Broadway (925-3500).

DAVID CRAVEN—Narrative paintings, many of which employ words and phrases; 3/18-4/9. Walls, 137 Greene St. (677-5000).

DOMENIC CRETARA—Large-scale figurative paintings; through 3/26. McNeil, 96 Greene St. (966-1661).

ELBA DAMAST/LARRY HOLMES—Paintings and paper works from the last 11 years/New pastels. Through 4/2. Littlejohn-Smith, 133 Greene St. (420-6090).

NASSOS DAPHNIS—Large-scale paintings of geometric shapes, in enamel on canvas; through 3/26. Castelli, 420 W. Broadway (431-5160).

JOE DAVIS—Paintings of nocturnal cityscapes in New York and Tokyo; 3/18-4/16. Bernarducci, 560 Broadway (334-0982).

LAUREN EWING/ALFREDO JAAR—Recent large-scale emblematic sculpture drawn from architecture/A two-part photographic work in which the artist manipulates a pair of images of the same subject. Through 3/26. Brown, 560 Broadway (219-1060).

RAFAEL FERRER—Recent oil paintings; through 4/6. Hoffman, 429 W. Broadway (966-6676).

DONALD FONTOWITZ/STUART ROME—Biomorphic paintings influenced by the artist's shamanistic studies in the United States, Haiti, and Mexico/Photographs of voodoo priests and ceremonies in Haiti; 3/17-4/16. Cavin-Morris, 100 Hudson St. (226-3768).

KEN FRIEDMAN—Drawings and watercolors made in Finland last year; 3/18-4/9. Harvey, 537 Broadway (925-7651).

CRISTOS GIANAKOS—A sculpture installation and works in mylar; through 4/2. Siegeltuch, 568 Broadway (431-3550).

MICHAEL GITLIN—Sculptures composed of blocks of wood; through 3/26. Davis, 568 Broadway (219-1444).

GARY GOLDBERG—"Diazoids"—photograms displayed in lightboxes; through 3/26. Souyun Yi, 249 Centre St. (334-5189).

JEFF GOMPERTZ—Recent paintings; through 4/2. Plumb, 81 Greene St. (219-2007).

DENISE GREEN—Recent paintings, in oil on canvas, plus handmade paper produced at the Gandhi Paper Mill in Ahmedabad, India; 3/16-4/13. Viafara, 568 Broadway (925-4422).

THOMAS GRUENEBAUM—Paintings from his "Cabaret Series"; through 3/26. Exhibition Space at 112 Greene St. (966-3864).

DUNCAN HANNAH—Recent figurative paintings; through 4/6. Kind, 136 Greene St. (925-1200).

JAN HASHEY—Twenty recent pastel and oil drawings; 3/19-4/16. Toll, 146 Greene St. (431-1788).

TOM HATCH—Recent abstract sculpture in copper; through 3/26. Beitzel, 113 Greene St. (219-2863).

CHARLES HEWITT—Abstract paintings that combine linear webs of color and biomorphic forms; through 4/2. M-13, 72 Greene St. (925-3007).

CLINTON HILL—Recent works in handmade paper and dyed pulp, painted wood constructions, wall reliefs, and works on canvas; through 4/7. Pearl, 420 W. Broadway (966-5506).

PETER KLASHORST—Recent conceptual paintings; through 3/19. Newburg, 580 Broadway (219-1885).

MARK KOSTABI—Bronze sculptures with the artist's "everyman" trademark; through 4/16. Feldman, 31 Mercer St. (226-2322).

STEPHEN LAUB—Recent wall sculptures; through 3/26. Koury Wingate, 578 Broadway (966-5777).

JUNE LEAF—Paintings and sculpture that were created in the artist's studio in Nova Scotia and in New York City over the last four years, depicting fantasy figures in barren landscapes; 3/19-4/16. Thorp, 103 Prince St. (431-6880).

TOM LIEBER—Recent abstract paintings; through 3/31.

Auchincloss, 558 Broadway (966-7753).

JACK LEMBECK—Lyrical abstract paintings with elements of trompe-l'oeil; through 3/26. Meisel, 141 Prince St. (896-7767).

GORDON MATTA-CLARK—Photographs, drawings, and fragments from his last major project, "Office Baroque," that was made in Antwerp, Belgium, in 1977; through 4/9. Baer, 270 Lafayette St. (431-4774).

CLEMENT MEADMORE—Recent large-scale sculptures; through 4/2. Ingber, 415 W. Broadway (226-2221).

H. JAMES MERRELL—Large-scale abstract paintings; 3/16-4/16. Penine Hart, 105 Hudson St. (334-3522).

JOHN L. MOORE—Large-scale paintings with abstract, theatrical imagery derived from landscape; through 3/26. Liguori, 93 Grand St. (334-0190).

OLIVIER MOSSET—New paintings; through 3/26. Gibson, 568 Broadway (925-1192).

FRANK PALAIA—Mural-size paintings and sculpture which are fabricated fragments of the Berlin Wall, plus a hand-painted, black-and-white panoramic photograph of a section of the Berlin Wall; through 4/16. Schulte, 565 Broadway (925-8485).

ARCHIE RAND—Potato prints produced during a collaboration between the painter and master printer Jon Cone; through 3/30. Cone Editions, 560 Broadway (431-7017).

TIM ROLLINS + K.O.S.—New works; through 4/2. Gorney, 100 Greene St. (966-4480).

SANFORD ROTH—Paintings that refer to architecture; through 4/5. Jack, 138 Prince St. (966-4235).

GEORGES ROUSSE—Large-scale Cibachrome photographs of empty rooms, the walls of which the artist painted in chiaroscuro; through 4/2. Cadot, 470 Broome St. (226-7220).

DAVID SALLE—New paintings of nudes in awkward and provocative poses; through 4/2. Boone, 417 W. Broadway (431-1818).

FRED SANDBACK—Four new sculptures made with yarn stretched taut to create spatial relationships; through 6/18. Dia Art Foundation, 155 Mercer St. (431-9232).

BARBARA SCHAEFER—Paintings that refer to the past through their many-layered compositions; through 4/2. Bustamante, 560 Broadway (226-2108).

MIRIAM SCHAPIRO—Recent paintings of dancing figures in a series entitled, "Ragtime"; through 4/12. Steinbaum, 132 Greene St. (431-4224).

LEE SCHUETTE—Recent sculpture; through 3/30. Milliken, 98 Prince St. (966-7800).

JOEL SHAPIRO—Recent drawings; through 3/30. Cooper, 155 Wooster St. (674-0766).

JUDITH SHEA—New sculptures; through 3/26. Marcus, 578 Broadway (226-3200).

SANDI SLONE—Heavily-textured paintings with archetypal imagery; through 4/2. Rosenberg, 115 Wooster St. (431-4838).

JUDITH STREETER—Paintings on wood and on sheets of lead and copper, in which the vessel is a symbol; through 4/6. Haller, 415 W. Broadway (219-2500).

TOM UTTECH—Paintings that depict densely wooded landscapes; through 3/26. Davidson, 415 W. Broadway (925-5300).

ROBIN WINTERS—Works on paper from 1973 to 1988; through 4/9. Alexander, 59 Wooster St. (925-4338).

JOSEPH ZITO—Steel and cast bronze sculptures that are imbedded into the wall; through 4/9. Esman, 70 Greene St. (219-3044).

Other

ERIC BAINBRIDGE—New sculpture by this British artist; through 3/26. Ala, 32 W. 20th St. (741-3344).

JAMES HYDE—Rectilinear structures composed of stone, metal, and wood, on which frescoes have been painted; through 4/2. Good, 39 Great Jones St. (420-9063).

TOBI KAHN—Paintings on paper, with imagery based on landscapes; through 4/16. Ryan, 452 Columbus Ave. (799-2304).

ROY LICHTENSTEIN—"Picasso" paintings from 1962-64; through 3/31. Gagosian, 521 W. 23rd St. (807-0807).

ALBERT YORK—Recent oil paintings, plus a selection of the artist's work since 1963; through 3/30. Davis &

Langdale, 231 E. 60th St. (838-0333).

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th St. (988-2050). "The Artist's Palette," with works by Bacon, Botero, Hockney, Lindner, Morales, Segui, others; 3/16-4/9.

GOETHE HOUSE—1014 Museum Mile (744-8310). Installations by Görlich, Julius, and Schmitt; 3/16-4/14.

MATHES—851 Madison Ave. (249-3600). Figurative drawings by sculptors, from 1883-1965, by Archipenko, Calder, Matisse, Modigliani, Noguchi, Smith, others; through 4/1.

57th Street Area

I.B.M.—590 Madison Ave. (407-6100). "Encountering the New World 1493-1800: Rare Prints, Maps, and Illustrated Books from the John Carter Brown Library"; "Dutch Paintings of the Golden Age from the Collection of the National Gallery of Ireland"; through 4/9.

JANIS—110 W. 57th St. (586-0110). "60's/80's Sculpture Parallels," with works by Artschwager, Bickerton, Oldenburg, Holzer, Koons, Smithson, others; through 3/26.

KENNEDY—40 W. 57th St. (541-9600). Prints depicting urban life in America, by Bishop, Lewis, Marin, Pennell, Sloan, Whistler, others; through 3/26.

KRUGIER—41 E. 57th St. (755-7288). "The Mind's Eye," with works by Brancusi, Degas, Dubuffet, Klee, Picasso, Rodin, Tomlin, others; through 4/9.

LAMAGNA—50 W. 57th St. (245-6006). "Altar/Alter," with works by Beuys, Brickhouse, Lipski, Mendieta, Winokur, others; through 3/26.

MIDTOWN—11 E. 57th St. (758-1900). "Painting America: Mural Art in the New Deal Era" with works by Benton, Bishop, Kent, Laning, Marsh, Peirce, Shahn, others; through 4/9.

ST. ETIENNE—24 W. 57th St. (245-6734). Paintings, drawings, and prints by Corinth, Kollwitz, Modersohn-Becker; through 4/2.

East Village

CAPP—223 E. 10th St. (982-4444). Mixed-media works by Barnes, Fleming, Mackiewicz; through 3/27.

GERSTAD—44 E. 1st St. (777-4058). Sculpture by Dow, George, Gerber, Klein, Pizzorno; through 3/27.

P.S. 122—150 First Ave. (228-4249). Landscape and cityscape paintings by Colquhoun, Feinland, Leto; through 3/27.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White St. (966-4444). Recent abstract paintings by Gustavo Rivera, plus installations by Epoxy and Renato Miceli; through 3/26.

ART IN GENERAL—79 Walker St. (219-0473), Wed.-Sat. 1-6. Sculpture by Donegan, Enck, Smith, Stevens; through 4/9.

ARTISTS SPACE—223 W. Broadway (226-3970). "Colliding: Myth, Fantasy, Nightmare," with works by Alfonso, Henrich, Raciti, Rubio, Stanley; organized by Michael Auping; through 4/2.

GLADSTONE—99 Greene St. (431-3334). Works by Calzolare, Holzer, Kosuth, Merz, Nauman, Sonnier; through 4/2.

GRUENEBAUM—415 W. Broadway (966-3646). Works by gallery artists with furniture designed by Jack Lenor Larsen, Directional, and Avento; through 4/2.

HELLER—71 Greene St. (966-5948). Recent glass works by Libensky-Brychtova, Moje, Vizner; through 3/27.

INGBAR—578 Broadway (334-1100). Works by merging and mid-career artists; through 4/9.

KASMIN—580 Broadway (219-3219). Works on photographic paper by Adams, Baldessari, Casebere, Fischli and Weiss, LeWitt, Simmons; through 4/15.

KATZEN-BROWN—475 Broome St. (966-4469). Sculpture by Currie, Dean, Gross, Lobe, Pfaff, Silverman, others; through 4/6.

MUNROE—415 W. Broadway (226-0040). Paintings by



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TUESDAY'S

ART

Dworkin, Bradford, Feinberg, Newman; through 4/2.

NOSEI—100 Prince St. (431-9253). Works by Banovich, Brenner, Commandeur, Corris, Minter, Obering, Obuck; through 4/2.

SANDER—51 Greene St. (219-2200). "The Ides of March," with works on paper by Anger, Eigenheer, Krakovsky, Pfaffman; through 4/9.

SHAFRAZI—163 Mercer St. (925-8732). Works by Corris, Dia, Mosset; through 3/26.

SOHO CENTER FOR VISUAL ARTS—114 Prince St. (226-1995). Works by Cuevas, Kilpatrick, Landau, Sutton; through 4/2.

STUX—155 Spring St. (219-0010). "L.A. Hot and Cool: Selections," with works by Baldessari, Dunning, Foulkes, Hatch, Kelley, Kienholz, others; through 4/2.

TWINING—568 Broadway (431-1830). Paintings on paper by Ducret, Willis, Wofford; through 4/16.

WEBER—142 Greene St. (966-6115). Works by Allen, Aycock, Buren, Fulton, Gastini, Goldstein, Lewitt, Smithson; through 4/2.

Other

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). "8th Annual Small Works Show," with works by Fitzgerald, Franca, Lyndon, McConaughy, Napierala, Teufel; curated by Lisa Phillips; through 3/26.

DIA ART FOUNDATION—548 W. 22nd St. (431-9232), Thu.—Sun. 12-6. Works by Beuys, Knoebel, Palermo; through 6/19.

LEHMAN—Bedford Park Blvd. West and Goulden Ave., Bronx (960-8211). "Convergences/Convergencias," with works by Azaceta, Cernuda, Dos Santos, Downey, Gonzalez, Juarez, Serrano, Velez; through 3/31; a memorial exhibition of works by Isabel Bishop; through 4/2.

NEW YORK STUDIO SCHOOL—8 W. 8th St. (673-6466). "The New Sculpture Group—A Look Back: 1957-1962," with sculpture by Agostini, Bourgeois, Chamberlain, Marisol, Pavia, Stankiewicz, others; through 4/8.

PHOTOGRAPHY

TOM BARIL/SUZANNE WILLIAMSON—Black-and-white landscape photographs by both; through 5/7. Ledel, 168 Mercer St. (966-7659).

BARUCH COLLEGE—135 E. 22nd St. (505-2192). Photographs of Latin America by Antmann, Glick, Levin, Vogel, others; through 4/22.

CECIL BEATON—Photographs, paintings, caricatures, set designs, and illustrations; through 4/23. At Grey Art Gallery, 33 Washington Place (998-6780) and F.I.T., 27th St. at Seventh Ave. (760-7970).

LYNN HYMAN BUTLER—Photographs taken on horseback at various speeds, while riding through the Sleepy Hollow region in Westchester County; through 3/27. Education Gallery at I.C.P., 1130 Fifth Ave. (860-1777).

CHARLES BREED—Photographs taken between 1909-1923, from the collection of Jack Lubiner; through 4/30. Books & Co., 939 Madison Ave. (737-1450).

WILLIAM CHRISTENBERRY/LOUIS DE CLERCQ—Sculpture and color photographs of abstracted Alabama landscapes/19th-century architectural photographs taken in Egypt, Syria, Jerusalem, and Spain; through 4/23. Pace/MacGill, 11 E. 57th St. (759-7999).

ANNE DORAN—Color photographs mounted on honeycomb aluminum structures; 3/18-4/10. 303, 513 E. 6th St. (477-4917).

DAVID HEALD—Photographs of five Romanesque Cistercian abbeys in France; through 4/2. Ward, 9 E. 93rd St. (831-4044).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12-8 (5-8 free of charge), Wed.-Fri. 12-5, Sat.-Sun. 11-6. \$2.50 admission. Through 5/1: "Margaret Bourke-White: A Retrospective"; "Carl Chiarenza: Landscapes of the Mind."

I.C.P. MIDTOWN—77 W. 45th St. (269-2159), Mon.-Fri. 11-6, Sat. 12-5. Free. "The Art of Persuasion: A History of Advertising Photography," with works by Avedon, Liebovitz, Moholy-Nagy, Penn, Turbe-

ville, others; 3/19-5/7.

GRACE KNOWLTON—Black-and-white photographs of adobe floors, cement ceilings, windows, and culverts constructed of earth and boulders; through 4/2. Witkin, 415 W. Broadway (925-5510).

LIEBERMAN & SAUL—155 Spring St. (431-0747). Photographic works composed of multiple images, by Birrell, Callis, Frailey, Sonneman, Winokur, others; through 3/26.

MANUEL (ED HILL)/SUZANNE BLOOM—Collaborative computer-generated photographs that examine incongruities in contemporary culture; through 3/26. Miller, 138 Spring St. (226-1220).

JEAN-CLAUDE MARTIN—Photographs of French children; through 3/31. La Maison Française, Buell Hall, Broadway and 116th St. (280-4482).

LUCAS SAMARAS—An exhibition of photographs sponsored by the Polaroid Corporation, including images from the recently released book, *Samaras Photographs*, by Ben Lifson; 3/17-4/30. Burden, 20 E. 23rd St. (475-8790).

ANDRES SERRANO—Photographs of objects shot through tanks of blood and urine; through 4/2. Stux, 155 Spring St. (219-0010).

SARA SPINELLI—An installation of self-portraits on photosynthesized canvas; through 3/20. Diaz, 223 E. 10th St. (533-6152).

STALEY-WISE—177 Prince St. (777-1590). Vintage photographs by Blumenfeld, Hoyningen-Huene, Hurrell, Steichen, others; through 4/9.

ARTHUR TRESS—Photographs from his "Hospital Series"; through 4/16. Twining, 568 Broadway (431-1830).

JONATHAN WELD—Color photographs that depict nature's struggle in New York's manmade world; through 4/1. Arsenal, Fifth Ave. and 64th St., in Central Park (360-3423).

BRUNO ZEHNDER—Photographs of Antarctica and Vietnam; through 4/9. Nikon House, 620 Fifth Ave. (586-3907).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). 3/17-19, 24-26 at 8: Mark Austin's "The White Rose," directed by Ted Parr. \$8.

ETHNIC FOLK ARTS CENTER—179 Varick St. (924-0077). 3/19-21 at 8:30: Karen Pearlman and Richard Allen in "That Was Fast." \$8.

FRANKLIN FURNACE—112 Franklin St. (925-4671). 3/18, 19 at 8:30: "The Penis Story: 1982," by Sarah Schulman. \$8.

LA MAMA ETC.—74A E. 4th St. (475-7710). Through 4/3, Thu.—Sun. at 8: Federico Restrepo's Puppets & Drummers in "Carrera." \$8. Through 3/19, Thu.—Sat. at 10: Jo Andres in "Lucid Possession." \$8, \$10.

P.S. 122—150 First Ave. (477-5288). Through 4/3, Fri. at 10, Sat. and Sun. at 8: "The Jazz Section," written and performed by Dan Hurlin and Dan Froot. \$8.

THE KITCHEN—512 W. 19th St. (255-5793). 3/18-22 at 8:30: Charles Atlas, John Kelly, David Linton, and Diane Martel in "S & D." \$8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.—Sun. 10 a.m.—5, Tue. 10 a.m.—8. \$3.50, seniors and students \$1.50. (Free Tue. 5-8). Through 4/24: "Scandinavian Craft Today"; "John Prip: Master Metalsmith"; "Ohio Boy: The Ceramic Sculpture of Jack Earl."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.—5:45; Wed., Fri., Sat. 10 a.m.—9. Contribution \$3.50; children \$1.50; free Fri.—Sat. 5-9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Margaret Mead Hall of Pacific Peoples... Celestial Plaza... Through 5/1: "Carthage: A Mosaic of Ancient Tunisia." Through 5/1: "Australia: A Bicentennial Celebration."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.—Sat. 11 a.m.—6, Sun. noon—5. Closed Mon. \$2, students and seniors \$1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 5/8:

"Icons of Piety, Images of Whimsy: Asian Terracottas from the Walter Grounds Collection"; Through 8/28: "Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art." Through 5/8: Photographs by Don Farber, "Taking Refuge in L.A.: Life in a Vietnamese Buddhist Temple."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30, Sun. 11 a.m.-4:30. \$1.50, students and seniors \$1. Through 5/29: "Beginnings: Selections from the Permanent Collection." Through 3/20: "Recent Works by Judy Blum." Through 3/27: "Master Watercolors and Drawings from the Norton Gallery of Art." Through 5/1: "Focus on Westchester." Through 5/22: "The Rural Landscape of New York."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5, Sat.-Sun. 10 a.m.-5. Donation \$3; students \$1.50; seniors \$1. The Emily Winthrop Miles Collection of Wedgwood... Celebration of Newly Installed Period Rooms... Reinstallation of Egyptian Galleries... 58 Sculptures by Rodin... Through 12/88: "The Hillman Foundation Collection of Modern French Painting." Through 4/11: "Alex Katz: A Print Retrospective." Through 6/17: "East and West: Kashmir and Paisley Shawls." Through 5/9: "An Assemblage of Spirits: Idea and Image in New Ireland." Through 7/4: "A New Brooklyn Museum: The Master Plan Competition." 3/18-5/30: "Making History at the Brooklyn Museum: John I. H. Baur."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.-Fri. 10 a.m.-5, Sat. 11 a.m.-5, Sun. noon-5. \$2.50; students and seniors, \$1.50. Through 4/17: "Art/Artifact: African Art from the Collections of The Buffalo Museum of Science, The Hampton University Museum, and The American Museum of Natural History."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. \$3; seniors and students \$1.50; free Tue. after 5. Through 5/15: "Versailles: The View From Sweden, Drawings from the Nationalmuseum and the Royal Palace, Stockholm." Through 6/5: "The Triumph of Simplicity: 350 Years of Swedish Silver."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6. \$2, students and seniors 50¢; Sun. 1-6. \$3. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.-7:45, Wed.-Sun. 11 a.m.-4:45. \$4, students and seniors \$2; free Tue. 5-7:45.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.-6, Mon., Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. \$4, seniors and students \$2. Through 4/88: "Fantasy and Form in the Hanukkah Lamp." Through 5/22: "A Russian Impressionist: Paintings and Drawings by Leonid Pasternak, 1890-1945." Through 5/30: "Tradition and Revolution: The Jewish Renaissance in Russian Avant-Garde Art, 1912-1928." Through 6/15: "A Century of Ambivalence: The Jews of Russia and the Soviet Union, 1881 to the Present."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution \$5; children and seniors \$2.50. Lila Acheson Wallace Wing... The Arts of Japan... The Heacote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts... Boscotrecase: Wall Paintings from Ancient Rome... Louis XIV Bedroom and Adjoining Entrance Gallery... Through 4/24: "Houses for the Hereafter, Funerary Temples from Guerrero, Mexico." Through 4/17: "In Style: Celebrating Fifty Years of the Costume Institute." Through 5/8: "Fragonard." Through 7/1: "Walker Evans: A Portfolio of African Art." Through 7/10: "Art of the Dogon: Selections from the Lester Wunderman Collection." Through 9/25: "19th- and 20th-Century Chinese Paintings: Selections from the Robert Hatfield Ellsworth Collection." Through 7/31: "The 1980s: A New Generation." The Cloisters, Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation \$3. Through 5/1: "Sir Francis Drake and the Age of Discovery." Through 4/24: "Edward Curtis and the North American Indian." Through 5/8: "Creating a Legend: George Peabody and the House

of Morgan." Through 4/24: "Aratus: Ancient Constellations in a Medieval Manuscript."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. \$5; students \$3.50; seniors \$2. Through 4/19: "Committed to Print." Through 4/19: "The Photographs of Josef Albers: A Selection From the Collection of the Josef Albers Foundation." Through 5/3: "Vito Acconci: Recent Work." Through 5/3: "Donald Sultan's Black Lemons." Through 6/5: "A Cezanne Treasure: The Basel Sketchbooks."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5; Sun. 1-5. Free. Through 5/88: "The Face of Genius: Images of Eugene O'Neill." Through 4/17: "Museum of the City of New York Collects: Recent Acquisitions." Through 3/27: "On Being Homeless: An Historical Perspective."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). \$2.50, seniors and students \$2. Through 3/27: "Irving R. Wiles (1861-1948)."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri. noon-10, Sat. noon-8. Closed Mon.-Tue. Suggested admission \$2.50, \$1.50 seniors and children. Through 4/24: "Museum Notions: Installation by Art Parts." Through 4/3: "Requiem: Installation by Wolfgang Staehle." Through 4/3: "Selections From the Semi-Permanent Collection." Through 4/3: "One Plus or Minus One: Installation by May Stevens."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sat. 10 a.m.-5, Sun. 1-5. \$2; children \$1. "Audubon Watercolors." Through 4/5: "The Blizzard of '88." 3/16-10/2: "Bellows, Bobbins, and Butter Churns: Keeping House in 19th-Century America."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.-6; some collections to 9. Through 4/88: "Know These Lines." Through 3/19: "Truman Capote: Writer and Celebrity." Through 5/7: "Splendid Plumage: Bird Illustrations, 1550-1900, from The New York Public Library."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 4/3: "Photography and Art: Interactions Since 1946."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. \$1.50; children 50¢. Through 4/3: "Treasures From the Permanent Collection: 1970-1987, Part I"; "A True Likeness: The Black South of Richard S. Roberts: 1920-1936."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. \$4, seniors \$2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection II"... "Calder's Circus." Through 4/3: "Richard Artschwager." Through 4/17: "Charles Sheeler: Paintings, Drawings, Photographs." **Whitney Museum at Philip Morris**, 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30. Free. Through 4/28: "Precisionist Perspectives: Prints and Drawings." **Whitney Museum of American Art at Equitable Center**, 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art." Through 3/30: "Video Art: Expanded Forms."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 3/16 at 10 a.m. and 2: "Stamps." On view from 3/10. **Christie's East**—219 E. 67th St. (606-0400). 3/22 at 10 a.m.: "Furniture, Decorations, and Paintings." On view from 3/18.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 3/16 at 10:15 a.m. and 2, and 3/17 at 10:15 a.m.: "Indian Miniatures." On view from 3/9. 3/19 at 10:15 a.m. and 2: "20th-Century Decorative Works of Art." On view from 3/12.

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Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

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Wednesday, March 16

SWEDISH RADIO SYMPHONY ORCHESTRA, Esa-Pekka Salonen conductor; violinist Cho-Liang Lin. Blomdahl's *Forma Ferritonans*; Nielsen's Violin Concerto Op. 39; Sibelius's Symphony No. 1. Carnegie Hall at 8. \$14, \$18.50.

CHAMBER MUSIC AT THE Y—The Guarneri String Quartet. Beethoven's Quartet in c Op. 18, No. 4; Janacek's Quartet No. 1; Schumann's Quartet in A Op. 41, No. 3. 92nd Street Y at 8. \$13-\$17.50.

THE CHIEFTAINS, with the Nelson Village Dancers. Traditional music, for St. Patrick's Day. Avery Fisher Hall at 8. \$12.50-\$22.50.

ALESSANDRA MARC, soprano (N.Y. recital debut), with pianist Jeffrey Goldberg. Music of Mozart, Verdi, Strauss, Wagner, others. Alice Tully Hall at 8. \$20.

IAN HOBSON, pianist. "Music From the London Piano School, 1760-1860," by John Cramer, John Field, Adams, Pinto, others. Merkin Concert Hall at 8. \$12.

A GREAT NIGHT FOR THE IRISH—Tenor Frank Patterson, violinist Geraldine O'Grady, harpist-pianist Eily O'Grady. Also dancers, pipers, drummers, the Glee Club of the Friendly Sons of St. Patrick, others. Radio City Music Hall at 8. \$20, \$25.

FRED FRIED, jazz guitarist. Weill Recital Hall at Carnegie Hall at 8. \$10.

MICHAEL HARRISON, pianist/**EMILIAN SICHKIN**, pianist-composer. Original music in a collaborative concert. St. Peter's Church, Lexington Ave. and 54th St., at 8. \$8.

MARTY EHRLICH, composer-instrumentalist. The Emergency Peace Ensemble, with bassist Mark Helias, cellist Hank Roberts, vocalist Alva Rogers. Alternative

Museum, 17 White St. (966-4444), at 8. \$6.

LINDA BOUCHARD, composer-conductor, with Abandon ensemble, architect Kelvin Ono in new works for mixed septet, lights, slides. Roulette, 228 W. Broadway (219-8242), at 9. \$5.

DEREK SMITH, pianist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. \$2.

BARBARA BLANCHARD, soprano, with pianist Jonathan Dudley. Music by Poulenc, including *La Voix Humaine*. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

LISE FRIEDMAN, guitarist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

KALAKALI JAZZ—Multi-instrumentalist Zusaan Kali Fastau. Jefferson Market Library, Sixth Ave. and 10th St., at 6:30. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

Thursday, March 17

NEW YORK PHILHARMONIC, Klaus Tennstedt conductor; violinist-violist Pinchas Zukerman. Bach's Violin Concerto in E; Bartok's Viola Concerto; Dvorak's Symphony No. 8. Avery Fisher Hall at 8. \$7.50-\$35.

PHILHARMONIA ORCHESTRA OF LONDON, Giuseppe Sinopoli conductor. Bruckner's Symphony No. 8. Carnegie Hall at 8. \$12.50-\$23.

NEW YORK PHILOMUSICA, Robert Johnson director. Birthday celebration for George Plimpton, Philomusica's board president; benefit for the ensemble. Works by Haydn, Mozart, Beethoven, arranged for other instruments; works by Plimpton and Sir Roland Hanna. Merkin Concert Hall at 8. \$25.

MUSIC FROM MARLBORO—Mozart's Quintet K. 174; Webern's *Fünf Satze für Streichquartett* Op. 5; Mendelssohn's Quintet Op. 87. Metropolitan Museum at 8. \$9.

WILLIAM MOERSCH, marimbist, with the Lehigh Valley Chamber Orchestra. Music by Druckman, Reich, Thomas, Wesley-Smith, Bennett. Alice Tully Hall at 8. \$8, \$10.

NEIL ANDERSON/DAVID McLELLAN, duo-guitarists. Works by D. Scarlatti, Rodriguez, McGuire, Handel, others. Weill Recital Hall at Carnegie Hall at 8. \$10.

AURORA, original-instrument chamber ensemble, with guest violist Rebecca Muir. Music of Haydn (attributed), Taylor, Mozart, Beethoven. St. Michael's Church, Amsterdam Ave. and 99th St. (201-592-6135), at 8. \$8.

AMERICAN BRASS QUINTET—With mezzo-soprano Barbara Martin, percussionists Benjamin Herman, Jonathan Haas. Faculty recital. Music by Druckman, Plog, Rieti, Robert Dennis (premiere). Hunter College Playhouse, 68th St. east of Park Ave. (772-4448), at 8. \$8.

ZAIDEE PARKINSON, pianist/**ESSEX STRING QUARTET**—Beth Israel Medical Center, Podell Auditorium, Dazian Bldg., 10 Nathan D. Perlman Pl., east of Second Ave. between 16th and 17th Sts., at noon. Free.

EARLY MUSIC ENSEMBLE OF SAN DIEGO—Sopranos Elisabeth Marti, Constance Lawthers; alto Victoria Heins-Shaw, tenor John Peeling, bass Philip Larson. Songs for St. Patrick's Day, by Byrd, Dowland, Tomkins, others. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

TONY GLISE, flutist. JASA Green Auditorium, 40 W. 68th St., at 1. Free.

MANHATTAN BAROQUE ENSEMBLE—Public Library,

Webster branch, 1465 York Ave., at 6:30. Free.

BARGEMUSIC—Hornists Joseph Anderer and Stewart Rose, violinists Theodore Arm and Ik-Hwan Bae, cellist Timothy Eddy, violist Yitzak Schotten. Beethoven's Sextet Op. 81; Mozart's Divertimento K. 334; Dvorak's String Quintet Op. 77. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. \$12.

WILLIAM KANENGISER, guitarist. Classical music. Schwendler Auditorium, Bronx Community College, University Ave. and W. 181st St., at 12:30. Free.

Friday, March 18

PHILHARMONIA ORCHESTRA OF LONDON, Giuseppe Sinopoli conductor; baritone Dietrich Fischer-Dieskau. Overture to Wagner's *Die Meistersinger*; Mahler's *Kindertotenlieder*; Schumann's Symphony No. 2. Carnegie Hall at 8. \$12.50-\$23.

BROOKLYN PHILHARMONIC ORCHESTRA, Lukas Foss conductor; guitarist Sharon Isbin, tenor William Brown. "Meet the Moderns: Discoveries"—N.Y. premieres by Libby Larsen, Olly Wilson, Carl Vine, and world premieres by Bruce MacCombie, Leroy Jenkins. Cooper Union Great Hall, Third Ave. and 7th St. (718-636-4120), at 8. \$7.

NEW YORK PHILHARMONIC—See 3/17.

MALCOLM BILSON, fortepianist/**ANNE BYLSMA**, Baroque violoncellist. Music by Beethoven, Schubert, Bach. Weill Recital Hall at Carnegie Hall at 8. \$12.

GIDON KREMER—"Lockenhaus at the Met." Music by Shostakovich, Mozart, Schubert. Metropolitan Museum at 8. \$17.

INXS—Australian group. Radio City Music Hall at 8. \$20.

KOYAANISQATSI/LIVE!—The Godfrey Reggio 1983 film, with Philip Glass and Ensemble playing the Glass score live, Michael Riesman conductor; Richard Gere host. Beacon Theater, Broadway at 74th St. (496-7070), at 8. \$20.

CANADIAN BRASS—Program salutes the 303rd birthday of Bach, with music from *The Art of the Fugue*. Trinity Church, Broadway at Wall St., at 1. Free.

STARS IN CONCERT—Vocalist Manuel, conductor Jack Kodjian. Traditional Armenian music. Town Hall at 8. \$20-\$40.

BACH BIRTHDAY PARTY—Members of the Music Department and friends perform the Brandenburg Concerto No. 5, Cello Sonata in D; a performance in English of the "Peasant" Cantata, followed by a sing-along and a party. Hunter College Playhouse, 68th St. east of Park Ave. (772-4448), at 8. \$5.

TINA FABRIQUE/RALPH DORSEY QUARTET—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. \$10.

FROM VIENNA TO BROADWAY—The Ten Ten Players, in an evening of operetta and musical comedy. Scenes from *Die Fledermaus*; excerpts from *Mame*, *Best Foot Forward*, and Gilbert and Sullivan operas; Alan Walden host. Park Avenue Christian Church, 1010 Park Ave. at 85th St. (879-7669), at 8. \$8.

MONICA MAYE—"Bedtime Story for a Sleepless Night," a solo performance for voice, tape, slides, and decor. Roulette, 228 W. Broadway (219-8242), at 9. \$5.

MILTIADES MATHIADES, pianist. Lincoln Center Library at 4. Free.

JUILLIARD STUDENT CONCERT—Chamber music. Alice Tully Hall at 8. Free (874-7515).

HARRY ELLISON AND FRIENDS—Music and poetry. Centerfold Coffeehouse, 263 W. 86th (866-4454), at 8. \$4.

JAZZ AT NOON—Lunch-hour jam session, with pianist Herman Foster. Cafe 43, 147 W. 43rd St. (869-4200), at 12. \$5.

(H)WAN BAE, violinist/**CARMIT ZORI**, violinist/**WARREN LASH**, cellist/**YITZAK SCHOTTEN**, violist. Haydn's String Quartet Op. 77, No. 1; Wolf's *Italian Serenade* for String Quartet; Dvorak's String Quartet in F "American." Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 8. \$12.

IOBI NEW MUSIC ENSEMBLE, Jeff Hoyer director. Premieres by Joseph Jarman, Bernadette Speech, Myra Melford. Celebrate Brooklyn, at Prospect Park Picnic House, CPW and 3rd St., at 8. \$5.

Saturday, March 19

NEW YORK CHAMBER SYMPHONY, Gerard Schwarz conductor; violinist Syoki Aki. Kodaly's *Magyar Rondo*; Albert's *In Concordium*, a violin concerto (N.Y. premiere); Strauss's *Le Bougeois Gentilhomme*, complete, with Werner Klemperer narrator, soprano Kaaren Erickson, mezzo-soprano Dolores Ziegler, baritone Roger Roloff. 92nd Street Y at 8. \$20, \$22.50.

NEW YORK CHORAL SOCIETY, John Daly Goodwin conductor; soprano Susan Neves, mezzo-soprano Antoinette Hardin, tenor Richard Croft, bass Jan Opalach. Vaughan Williams's *Serenade to Music*; Bruckner's Mass in c; Rossini's *Stabat Mater*. Carnegie Hall at 8. \$10-\$22.

NEW YORK PHILHARMONIC—See 3/17.

RENE HEREDIA, gypsy-flamenco guitarist. Music by Sabicas, Escudero, Heredia. Weill Recital Hall at Carnegie Hall at 8:30. \$12, \$15.

ANTHONY ELLIOTT, cellist, with pianist Ruth Tomfohrde. Music by Shapleigh, Kabalevsky, Dvorak, Baker, Chopin. Weill Recital Hall at Carnegie Hall at 2. \$10.

KONRAD JUNGHANEL, lutenist. Works of Bach, Weiss, Dufault, Gaultier. Merkin Concert Hall at 8. \$12.

JIDON KREMER—"Lockenhaus at the Met." Music of Shostakovich and Mozart. Metropolitan Museum at 8. \$17.

INXS—See 3/18.

ENERGIA CHARYTIN—Latin music. Madison Square Garden Felt Forum at 8. \$15-\$20.

SERGEI GALPERIN, violinist. Weill Recital Hall at 5:30.

UNIVOICE CHORUS, John-Szicheng Lau conductor; soprano Catherine Laidler-Lau, baritone Sinn-Yuan Loh. Faure's *Requiem*; Hwang Tsi's *Songs of Eternal Sorrow* cantata. Alice Tully Hall at 8. \$10, \$12.

PHILHARMONIA ORCHESTRA OF NEW YORK, Sybille Werner conductor; hornist Julie Landsman. Strauss's Horn Concerto No. 1 and *Till Eulenspiegel's Merry Pranks*; Overture to Wagner's *Tannhauser*; Beethoven's Symphony No. 5. Trinity School Auditorium, 101 W. 91st St. (567-2881), at 8. \$5.

ABDEL-RAHMAN EL-BACHA, pianist. Music of Mozart, Ravel, Schumann, Rachmaninoff. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. \$3.

BRUCE COCKBURN, composer-vocalist-guitarist. Town Hall at 8. \$19.50.

KIRK NUROCK, pianist. Solo piano works, including a premiere. Jazz Center of New York, 380 Lafayette St. (505-5660), at 8. A rent benefit for the Center: \$8.

KOYAANISQATSI/LIVE!—See 3/18.

NEW CHAMBER MUSIC—Composers are Jeremy Beck and Roberta Kosse, with vocal and instrumental performers. Mannes College of Music, 150 W. 85th St., at 8. Free.

HILTON RUIZ, pianist. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. Free.

MUSIC OF IRELAND—Patrick Street, ensemble of fiddle, button accordion, mandolin, bouzouki, vocalist, guitar. Symphony Space at 8. \$12.50, \$15.

FROM VIENNA TO BROADWAY—See 3/18.

GUY KLUCSEK—"Ain't Nothin' But a Post-Modern Dance Band"—the composer-accordionist, with Anthony Coleman, David Seidel, Bobby Previte, in tangos, polkas, sambas, and Italian pop. Roulette, 228 W. Broadway (219-8242), at 9. \$5.

HUDSON RIVER SLOOP SINGERS—Folk and acoustic music—sea chanties, gospel, Yiddish music, and more. New York Open Center Teahouse, 83 Spring St. (219-2527), at 8 and 10. \$9.

LISE FRIEDMAN, guitarist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. \$1 house admission.

NEW YORK PIANO TRIO—Lincoln Center Library at 2:30. Free.

ENTREPRENEURS—A musical drama. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

FRANCIS O'CONNOR/GERRY LEARY—Traditional music for flute, voice, and guitar. Eagle Tavern, Ninth Ave. at 14th St. (924-0275), at 9 and 10:30. \$5.

SPOLETO COMES TO BAM—Guitarist Eliot Fisk, flutist Paula Robison, the Meliora Quartet. Works for flute and guitar by Schuman, Foster, Beaser; Boccherini's Quintet for Guitar and Strings; Dvorak's String Quartet in F "The American." Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. \$8.50.

QUEENS SYMPHONY ORCHESTRA POPS, Elliot Finkel conductor-pianist; xylophonist Ian Finkel. Works by Liszt, Kabalevsky, Sarasate, and medleys of music by Harry Warren, Fats Waller, Cole Porter, George Gershwin. Queens College Golden Center, LIE and Kissena Blvd., Flushing (718-293-8080), at 8:30. \$14-\$19.

THE ARTS AT ST. ANN'S—Fred Sherry conducts a chamber orchestra, the Saint Ann's School Chorus, pianist-singer John Cale, soprano Johanna Arnold, mezzo-soprano Mary Ann Hart, tenor Mark Bleeke, bass Wilbur Pauley. Cale's *The Falklands Suite* (American premiere); Wuorinen's *Galliard* (N.Y. premiere); Takemitsu's *Rain Coming*; Bach's Cantata 71 *Got is mein Koenig*. St. Ann's Church, 157 Montague St., Brooklyn Heights (718-834-8794), at 8. \$12.

Sunday, March 20

ISRAEL CHAMBER ORCHESTRA, Yoav Talmi conductor; mezzo-soprano Jard van Nes, cellist Emanuel Gruber. Haydn's Symphony No. 45 "Farewell"; Sheriff's *Romancero*; *Lied der Waldaube* from Schoenberg's *Gurrelieder*; Falla's Seven Popular Spanish Songs; Mozart's Symphony No. 36 "Linz." Carnegie Hall at 3. \$9-\$17.

HORACIO GUTIERREZ, pianist. Beethoven's Sonata No. 7; Schumann's *Davidshunderttanze*; Prokofiev's Sonata No. 8. Avery Fisher Hall at 7:30. \$9-\$17.50.

PHILHARMONIA ORCHESTRA OF LONDON—Avery Fisher Hall at 3. Sold out.

KATHLEEN BATTLE, soprano. Alice Tully Hall at 3. Sold out.

PARAGON RAGTIME ORCHESTRA, Rick Benjamin conductor. Rags, foxtrot, marches, et al. from the turn of the century. Alice Tully Hall at 8. \$10.

NEW YORK CHAMBER SYMPHONY—See 3/19. Today at 3.

NEW SOUNDS—Pianist Philip Aaberg, the Turtle Island String Quartet, David Borden and the Mother Mallard Band; John Schaefer host. Merkin Concert Hall at 2. \$10.

SCOTT ST. JOHN, violist-violinist, with pianist Meng-Chieh Liu. Music by Hindemith, Bach, Bartok. Weill Recital Hall at 2. \$10.

JAISOOK JIN, soprano, with pianist Martin Rich. Music of Schubert, Faure, Brahms, Massenet. Weill Recital Hall at Carnegie Hall at 8:30. \$10.

AN ANNA SOKOLOV EVENING—See Dance, below.

MUSIC FROM MARLBORO—Mozart's Quintet K. 174; Webern's *Fünf Satze für Streichquartett*; Mendelssohn's Quintet Op. 87. Town Hall at 2. \$5-\$7.50.

DAVID BROZA, singer from Israel (N.Y. debut). 92nd Street Y at 8. \$10.

CORDIER ENSEMBLE, with violinist Lisa Brooke, violist Vincent Lioni. Jeffrey Levine's *Variations Romanesque* for solo cello (N.Y. premiere); Rossini's Grand Duo for bass and cello; Brahms's Clarinet Quintet Op. 115. Christ and St. Stephen's Church, 120 W. 69th St., at 7:30. \$7.

ASCENSION MUSIC—Choir, soloists, and orchestra, Dennis Keene conductor. Bach's *St. John Passion*. Church of the Ascension, Fifth Ave. and 10th St. (254-8553), at 8. \$8.

PHILHARMONIA ORCHESTRA—See 3/19. Today at 4.

VIRTUOSI QUINTET—Music by Rameau, Bach, Ibert, Larry Alan Smith. New-York Historical Society, CPW and 77th St. (873-3400), at 2. Free with Museum admission, \$2.

ETON COLLEGE CHOIR, men-and-boys group from England, Ralph Allwood conductor; organist Christopher Hughes. Music by Lassus, Victoria, Mendelssohn, Harris, Parry, Finzi. St. Bartholomew's Church, Park

Ave. and 51st St. (751-1616), at 3. \$5.

LISA LISKE, cellist/**SHEM GUIBBORY**, violinist/**BEATRICE KOSSADA**, pianist/**PARIS KERN**, dulcimer artist. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 3. Free.

CHRISTOPHER TARLE, violinist. Music of Vitali, Brahms, Franck, Schubert, Falla, others. St. Peter's Church, Lexington Ave. and 54th St., at 2:30. \$6.

PAMELA SKLAR, flutist/**ZDENEK PROUZA**, cellist/**BENITA MESHULAM**, pianist. Music by Haydn, Bach, Kozak, Pierne. Madison Avenue Presbyterian Church, 73rd St. (288-8920), at 4. \$5.

GUILLERMO MARTINEZ, organist. Music of Messiaen, Bach, Reger, Beethoven, others. Park Avenue Christian Church, 85th St. (288-3246), at 2:30. Free.

ENGLISH HANDBELL FESTIVAL—Over 100 handbell players, in group and massed performances, Richard Frey conductor. Riverside Dr. and 122nd St., at 4. \$5. Preceded at 3 by carillonneur James R. Lawson.

THE PIERSON ORCHESTRA, a 17-piece big band. Jazz Center of New York, 380 Lafayette St. (505-5660), at 3. \$5.

WILLIAM WOLFRAM, pianist, with violinist Adela Pena, violist Eufrosina Raileanu. Music of Mozart, others. YM&YVHA of Washington Heights and Inwood, 54 Nagle Ave., near Broadway and 194th St. (569-2000), at 2. \$7.

FOLK SONGS OF OKINAWA—With Yukito Ara, singer with *shamisen*, a three-stringed lute. Uris Auditorium, Metropolitan Museum, Fifth Ave. 81st St. (206-1050), at 2:30. \$10.

FROM VIENNA TO BROADWAY—See 3/18. Today at 2.

BILL KEITH, banjoist/**KENNY KOSEK**, fiddler, with Tony Trischka and Skyline. Bluegrass and traditional music. Eagle Tavern, Ninth Ave. and 14th St. (924-0275), at 4. \$8.

LORENC BARBER, composer-pianist. Music on suspended bowls, bells, and harmonium. Roulette, 228 W. Broadway (219-8242), at 9. \$5.

ORATORIO SOCIETY OF QUEENS, David Close conductor; organist Richard Pretzer. Music by Bach, Mahler, Durufle, Mascagni. Bowne Community Church, 143-11 Roosevelt Ave., Flushing (718-520-8335), at 4. \$5.

THE ARTS AT ST. ANN'S—See 3/19. Today at 4.

MARCH WITH THE WOMEN—Celebrate Brooklyn's salute to Women's History Month. Today: Thuli Dumakude and the South African Singers in Omaha; a cappella songs sung in Zulu, English narration. Prospect Park Picnic House, P.P.W. and 3rd St. (718-788-0055), at 3. \$5.

ELLEN STEIER, vocalist-pianist. Classical and pop music in honor of Women's History Month. Brooklyn Museum, 200 Eastern Pkwy. (718-783-3077), at noon. Museum donation.

BARGEMUSIC—See 3/17. Today at 4.

Monday, March 21

MAURIZIO POLLINI, pianist. Beethoven's Sonatas Nos. 22, 23 "Appassionata," 24, 25, 26 "Lebewohl, Abwesenheit und Wiedersehn." Carnegie Hall at 8. \$15-\$30.

JESSYE NORMAN, soprano. Avery Fisher Hall at 8. Sold out.

NEW MUSIC CONSORT—"Pulse": Percussion music by Wuorinen, Cage, Olan, Levitan, with the composers present. Symphony Space at 8. \$7.50.

PATRICIA SPENCER, flutist, with pianist David Oei. Music by Musgrave, a U.S. premiere; N.Y. premieres by Gan-Rul, Gideon, Jaffe, Talma. Merkin Concert Hall at 8. \$10.

LAURA GILBERT, flutist/**CONSTANTIN KITSOPOULIS**, conductor, with pianist Erika Nickrenz, hornists John Cerminaro, Victoria Eisen, Peter Schoettler, Kathy Canfield; cellist Richard Sher. Music by Debussy, Doppler, Haydn, Berio, Prokofiev. Weill Recital Hall at Carnegie Hall at 8. \$7.

GREGORY SLAG, pianist (N.Y. recital debut). Music by Haydn, Brahms, Ravel, Barber. Alice Tully Hall at 8. \$8, \$10.

ALEXANDRIA QUINTET (N.Y. recital debut)—Flutist Sato Moughalian, harpist Barbara Allen, violinist Erica Kiesewetter, violist Nardo Poy, cellist Jonathan Spitz. Music by Ropartz, Beethoven, Bartok, Debussy, Francaix. Town Hall at 8. \$10.

BILL OBRECHT, instrumentalist-composer. Chamber mu-

MUSIC & DANCE

sic for acoustic, electric, and electronic instruments. "The Play of Unknown Forces," an evening of premieres. "Bands on the Run: The New Downtown Ensembles." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. \$8.

DAVID HURD, organist. Music by Bach, for his 303rd birthday. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

GLORIETTA C. ALLISON, soprano. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

SAMPLERS—Donnell Library Center, 20 W. 53rd St., at 6. Free.

JOY IN SINGING—Paul Sperry conductor. Lincoln Center Library at 6. Free.

LISE FRIEDMAN, classical guitarist. Yorkville branch library, 222 E. 79th St., at 6:30. Free.

Tuesday, March 22

DIETRICH FISCHER-DIESKAU, baritone, with pianist Hartmut Hoell. Schumann lieder. Carnegie Hall at 8. \$17-\$37.50.

NEW YORK PHILHARMONIC—See 3/17. Tonight at 7:30.

GUARNERI QUARTET AND FRIENDS—Alice Tully Hall at 8. Sold out.

SANTIAGO RODRIGUEZ, pianist. Music by Mozart, Chopin, Soler, Falla, Liszt. 92nd Street Y at 8. \$7.50-\$10.

WILLIAM KANENGISER, guitarist (N.Y. debut). Music by Handel-Kanengiser, Brouwer, Rosza (N.Y. premiere), Mozart-Kanengiser, John Anthony Lennon, Rodrigo. Merkin Concert Hall at 8. \$8.

YAJIMA-RHODES-KROSNICK TRIO (N.Y. recital debut)—Violinist Hiroko Yajima, violist Samuel Rhodes, cellist Joel Krosnick. Schubert's Trio No. 2; Mozart's Divertimento K. 563; Schoenberg's Trio Op. 45. Merkin Concert Hall at 2. \$5.

ST. THOMAS CHOIR/CONCERT ROYAL, Gerre Hancock director; with soloists. Bach's *St. Matthew Passion*. St. Thomas Church, Fifth Ave. and 53rd St. (757-7013, ext. 303), at 7:30. \$8.

MICHAEL RUDIAKOV, cellist/**SHOSHANA RUDIAKOV**, pianist. Barber, Mendelssohn, Debussy, Beethoven. Weill Recital Hall at Carnegie Hall at 8. \$12, \$15.

JEANIE BOWERS SCOTT, soprano, Kurt Saffir pianist. Music by Wagner and Strauss. Rutgers Presbyterian Church, 73rd St. between Broadway and West End Ave., at 8. Free.

SATURDAY BRASS QUINTET—Music by Bach, Schwertsik, Etler. Trinity Church, Broadway at Wall St., at 12:45. Free.

ELODIE LAUTEN, performing a solo version of *The Death of Don Juan*, for voice and synthesizer. Federal Hall, 26 Wall St., at 12:30. Free.

BILL OBRECHT—See 3/21.

LIEDERABEND—Members of Juilliard School's American Opera Center. Paul Hall, 144 W. 66th St., at 6. Free.

IRISH NIGHT—Songs and dances of Ireland. Manhattan Savings Bank, 186 E. 86th St., at 8:15. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/16. Tickets, \$16-\$95. 3/14 at 7: Wagner's *Die Walkure*, Levine conducting; Behrens, Rysanek, W. Meier, Hofmann, Adam, Haugland. 3/15 at 8: Mozart's *Così fan tutte*, Levine conducting; Te Kanawa, Quittmeyer, Hong, Rendall, Hagegard, Feller. 3/16 at 8: Offenbach's *Les Contes d'Hoffmann*, Dutoit conducting; Bradley, R. Alexander, Martine Dupuy (debut), Domingo, Estes, Laciura, Velis, Macurdy, Wray. 3/17 at 8: Mussorgsky's *Khovanshchina*, Conlon conducting; Haddon, Mineva, Ochman, Popov, McIntyre, Haugland, Plishka. 3/18 at 8: *Così fan tutte*; same as 3/15. 3/19 at 12:30: *Die Walkure*; same as 3/14 (broadcast, WQXR). 3/19 at 8: *Les Contes d'Hoffmann*; same as 3/16. 3/21 at 8: Mussorgsky's *Khovanshchina*, Conlon conducting; Haddon, Toczyska, Ochman, Popov, McIntyre, Haugland, Plishka. 3/22 at 8: Mozart's *Così fan tutte*, Levine conducting; Te Kanawa, Quittmeyer, Hong, Rendall, Hagegard, Feller. 3/23 at 7: Wagner's *Die Walkure*, Levine conducting; J. Meier, Hass, Gilmore, Hofmann, Adam, Macurdy. 3/24 at 8: Offenbach's *Les Contes d'Hoffmann*, Dutoit conducting; Do-

bish, R. Alexander, Dupuy, Ciesinski, Domingo, Estes, Laciura, Velis, Macurdy, Wray. 3/25 at 8: Berg's *Lulu*, Levine conducting; Malfitano, Troyanos, Ronald Hamilton (debut), McCauley, Mazura, Carlson. 3/26 at 1:30: *Khovanshchina*; same as 3/21, except Gulyas for Popov (broadcast, WQXR). 3/26 at 8: *Così fan tutte*; Levine conducting; Te Kanawa, Montague, Upshaw, Ahlstedt, Schexnayder, Check.

Other

LA FEDELTA PREMIATA (*Virtue Rewarded*), by Haydn. Manhattan School of Music John Brownlee Opera Theater, production in English translation by Marcie Stapp. Manhattan Symphony Orchestra, Thomas Dunn conductor, Lou Galterio director. Borden Auditorium, Broadway and 122nd St. (749-2802). 3/16, 18 at 8; 3/20 at 2:30. \$8, \$12.

THE MAGIC FLUTE, by Mozart. New production by Richard Cerullo. Amato Opera, 319 Bowery (228-8200). 3/18, 19, 26, 4/8, 9, 16, 23 at 7:30; 3/20, 27, 4/10, 17, 24 at 2:30. \$12. Seniors, children \$10.

DREAM BEACH, a new opera for two singers and ensemble, by Michael Sahl and Howard Pfanzer; video by Neil Zusman. Concert version. JASA's Green Auditorium, 40 W. 68th St. (724-3200). 3/20 at 2. \$5.

RASPUTIN, by Jay Reise. Excerpts from the new work, performed by Margaret Cusack, Mark S. Doss, Jon Garrison, John Lankston, with pianist John Beeson; Frank Corsaro director, Christopher Keene conductor. *Rasputin* will be given its N.Y. premiere 9/17 by the New York City Opera, which commissioned the opera. Works and Process, Guggenheim Museum, 1071 Fifth Ave. (360-3503). 3/14 at 8. \$10.

THE DESERT SONG, by Romberg. Light Opera of Manhattan, Playhouse 91, 316 E. 91st St. (831-2000). 3/16-4/10: Wed.-Sat. at 8; Wed. at 2, Sat. and Sun. at 3:30. \$17.50 Wed. and Thur.; \$20 weekends.

LUISA FERNANDA, by Torroba. A zarzuela, with the Bronx Arts Ensemble Orchestra, Boriuca College Chorus, Guillermo Figueroa conductor, and soloists. Fordham U. Church, Bronx Rose Hill Campus at Southern Blvd. (549-1899). 3/20 at 3. \$8.

NEW YORK GRAND OPERA SINGERS—Concert of arias, duets, and quartets by Verdi, Donizetti, Puccini. Mark Goodson Theater, Department of Cultural Affairs, 2 Columbus Circle. 3/21 at noon. Free.

IOLANTHE, by Gilbert and Sullivan. The Ten Ten Players, at CAMI Hall, 165 W. 57th St. 3/18 at 8. \$1.

OPERATIC CONCERT—Bella Voce Opera Company, in arias and ensembles from *La Bohème*, *Madama Butterfly*, *Lucia di Lammermoor*, *La Sonnambula*, others. CAMI Hall, 165 W. 57th St. (397-6900). 3/19 at 8. \$10, \$12.

A LITTLE NIGHT MUSIC—Through 3/27. Opera Ensemble of New York; see Theater, page 106.

THE MUSIC MAN—New York City Opera; see Theater, page 106.

DANCE

Merce Cunningham Dance Company

JOYCE THEATER—Through 3/27. Tickets, \$25. 3/9, 19, 22, 23, 24 at 8; 3/20 at 2 and 7:30: *Doubles, Eleven* (world premiere), *Grange Eve*. 3/15, 16, 17, 18 at 8: *Septet, Shards, Pictures*. 3/25 at 8; 3/26 at 2 and 8; 3/27 at 2: *Inlets 2, Fabrications, Carousal*.

Lar Lubovitch Dance Company

CITY CENTER—3/15-27. Tickets, \$15-\$35. Guest artists are Solisti New York Chamber Orchestra, Ransom Wilson conductor. 3/15 at 7:30 (company gala: 242-0633); 3/16, 17 at 8; 3/26 at 2 and 8: *Musette* (world premiere), to music of Poulenc; *Of My Soul* (world premiere), to music by Bach; *Concerto Six Twenty-Two*. 3/18, 25 at 8; 3/19 at 2 and 8; 3/20, 27 at 3: *North Star, Concerto Six Twenty-Two, A Brahms Symphony*. 3/22, 23, 24 at 8: *Cavalcade, Of My Soul, A Brahms Symphony*.

Cisne Negro Grupo de Danca do Brasil

CITY CENTER—3/29-4/3. \$20-\$40. Guest artists: Fernando Bujones, Yoko Morishita. 3/29 at 7:30 (\$20-\$60), 4/1 at 8, 4/2 at 2, 4/3 at 3: *Elgar, Esmer-*

alda Pas de Deux, Romeo and Juliet Pas de Deux, Huis Clos, Encosta Pravesida. More programs, next issue.

Other

ALVIN AILEY REPERTORY ENSEMBLE—Programs include the world premiere of *Nanigizmo*, by Kevin Wynn, and N.Y. premieres of *Crumble*, by Donald Byrd; *Cracklin' Blue*, by Bebe Miller; *Tease*, by Judith Jamison. 3/16 at 8: *Streams, Cracklin' Blue, Tease, Nanigizmo*. 3/17 at 8: *Streams, Crumble, Gazelle*. 3/18 at 8: *Knutsen Variations, Gazelle, Tilt*. 3/19 at 2: *Ice Fire, Crumble, Exodus*. 3/19 at 8: *Streams, Tease, Nanigizmo*. 3/20 at 2: *Streams, Cracklin' Blue, Tease, Nanigizmo*. 3/20 at 8: *Ice Fire, Exodus, Tilt*. Theater of the Riverside Church, the Drive at 120th St. (864-2929). \$10.

AN ANNA SOKOLOV EVENING—Sokolow's choreography to music by Kurt Weill and Kenyon Hopkins. Merkin Concert Hall, 3/20 at 7. \$12.

ANOTHER PHAEDRA VIA HERCULES—A dance/opera conceived and directed by Ellen Stewart. La Mama Annex, 74A E. 4th St. (475-7710). 3/17-20 at 7:30. \$10 Thur. and Sun.; \$12 Fri. and Sat.

BROOKLYN DANCE THEATER—Works by guest artists Darrell Barnett and Sacko Ichinohe, and by June Lewis and students. Brooklyn College Gershwin Theater, Flatbush and Nostrand Aves. (718-434-1900). 3/18, 19, 25, 26 at 8; 3/20, 27 at 2. \$5.

CONTEMPORARY CONCERNS IN DANCE—3/19 at 8: Joan Finkelstein/Moving Pictures; Jimena Lasansky. 3/20 at 8: Marilynn Danitz; Contemporary Notions/Julio Enrique Rivera. Emanu-El Midtown Y, 344 E. 14th St. (673-2207). \$8.

DOUGLAS DUNN AND DANCERS—Premiere of *Matches*, by Dunn. The Kitchen, 512 W. 19th St. (255-5793). 3/17-20 and 3/24-27 at 8:30. \$8.

FISH ON FRIDAY—A premiere by Ariel S. Herrera, with music by Pat Irwin. Cunningham Dance Studio, 55 Bethune St. (924-0077). 3/16-19 at 9. \$8.

KINEMATIC—World premiere of *Broken Hill*, based on the Grimm fairy tale "The Shoes That Were Danced to Pieces." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 3/17 (sold out), 18, 19, 24, 25, 26 at 8; 3/20, 27 at 3. \$10.

MARK MORRIS DANCE GROUP—Not *Goodbye, Vestige*, *One Charming Night, Marble Halls*, and a solo by Mark Morris. Lehman Center, Bedford Park Blvd. West at Goulden Ave., Bronx (960-8833). 3/19 at 8. \$13-\$17.50.

MATTEO—"Expressions in Ethnic Dance," a lecture/performance/demonstration. Mark Goodson Theater, Department of Cultural Affairs, 2 Columbus Circle. 3/14 at noon. Free.

MIAMI CITY BALLET—*Valse Fantaisie, Bach in Three Movements, Sylvia Pas de Deux, Prodigal Son, Transtangos*. Brooklyn Center, Brooklyn College, Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900). 3/19 at 8; 3/20 at 2. \$8-\$16.

NEUBERT BALLET, with members of the Children's Ballet Theatre. Revival of *The Airport Ballet*; excerpts from *Prince and the Pauper, Little Women*, others. Harry De Jur Henry Street Settlement Playhouse, 466 Grand St. (598-0400). 3/19, 20 at 4. \$7.

PIERROT & PIROUETTE—Dance-theater piece with Mark Stolzenberg and Christine DiMario, directed by Jason Rosenfield. Martin Luther King High School Auditorium, Amsterdam Ave. and W. 64th St. (222-0199). 3/17, 18, 3/21-24 at 8. \$5-\$15.

POWER BOOTH/CAITLIN COBB—*Wilderness*, a collaboration, with actor-writer Steven Fechter, composer A. Leroy. DTW's "The 11 O'Clock New(s)." Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 3/18, 19 at 11. \$8.

SLEEP DISTURBANCES, by Tamar Rogoff, with 12 dancers on 4 stages. With pianist Nurit Tilles. P.S. 122, 150 First Ave. and 9th St. (477-5288). 3/18 at 7 and 9; 3/19 at 4, 7, and 9; 3/20 at 7 and 9. \$8.

SUSAN HADLEY, choreographer/**BRADLEY SOWASH**, composer, in *Reunion*. Whitney Museum at Equitable Center, Seventh Ave. between 51st and 52nd Sts. 3/17 at 7:30. Free.

TERE O'CONNOR, with the premiere of his *Heaven Up North*, music by James Baker. St. Mark's Church, Second Ave. and 10th St. (674-8112). 3/17 at 7:30; 3/18, 19, 20 at 8:30. \$6.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpafello, cannelloni amalfitani. Open Tue.-Thu. noon-11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. (M) AE, DC, MC, V.

BANKERS & BROKERS—301 South End Ave., at Albany in Battery Pk City. (432-3250). Casual. Italian/continental. Spcls: veal alla Bankers & Brokers, paglio e fino papalina, cassarola della casa. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-11, Sat. 5-midnight. Private parties. Closed Sun. (M) AE, DC.

CAFE LANCANI—177 Prince St. (477-2788). Casual. Continental. Spcls: red snapper with scallop mousseline, pasta, French/Viennese pastries and cakes. B daily 8 a.m.-2. Br Sat.-Sun. noon-4. L and D daily noon-10. (I-M) AE.

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.-Fri. noon-3:30. Br Sat.-Sun. noon-4:30. D Sun.-Thu. 6-11, Fri.-Sat. to midnight. (M) AE, CB, DC.

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-5. Br Sat.-Sun. 11 a.m.-3. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 50. Ent. Thu.-Sat. (M) AE, DC, MC, V.

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11 a.m.-3. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 50. Ent. Thu.-Sat. (M) AE, DC, MC, V.

vate parties for 50. Ent. Thu.-Sat. (M)

AE, DC, MC, V.

CUPPING ROOM CAFE—495 Broome St. (925-2898). Casual. American/Continental. Spcls: lambchops with honey mustard glaze, steamed Maine lobster, prime rib au jus. Res. sug. B Mon.-Fri. 7:30 a.m.-11 a.m. L Mon.-Fri. 11 a.m.-5. Br Sat.-Sun. 8 a.m.-5. D Sun.-Mon. 6-midnight, Tue.-Sat. 6-11 a.m. (M) AE, CB, DC, MC, V.

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.-Thu. 5-11, Fri.-Sat. to midnight. Champagne Br Sat.-Sun. noon-3. 1940s-style ent. Wed.-Sat. (M) AE, MC, V.

FLUTIE'S PIER 17—89 South St. (693-0777). River Room: Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.-Fri. 11:30 a.m.-5. Buffet Br Sat. 11 a.m.-4, Sun. to 9. D daily 5-11. Private parties for 10-400. (M) Oyster Bar: Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.-10. (I) AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.-Fri. 7:30 a.m.-10 a.m. L Mon.-Fri. 11:30 a.m.-4. D Mon.-Fri. 5-9:30. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.-Fri. 11:30 a.m.-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.-Thu. 6-midnight, Fri.-Sat. to 1 a.m. Pre-theater D Tue.-Fri. 6-8. Br Sun. 11:30-8:30. Ent. Closed Mon. (M) AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. Regional American. Res. nec. B Mon.-Fri. 6:30 a.m.-11:30 a.m., Sat.-Sun. from 7:30 a.m. L Mon.-Fri. 11:30 a.m.-3:30, Sat. noon-3:30. Br Sun. 11 a.m.-3. D Sun.-Thu. 5-11:30, Fri.-Sat. 6-10:30. (M) AE, CB, DC, MC, V.

MANHATTAN BREWERY—40-42 Thompson St., at Broome St. (219-9250). Tap Room: Casual. Pub serving beer brewed on premises. Spcls: shepherds pie, Irish lamb stew, oysters. Open daily 11:30 a.m.-midnight. (I) Ocean Grill: Casual. Seafood. Spcls: Piccadilly fish and chips, Jamaican-style swordfish steak, cold seafood feast. Res. sug. Open daily 11:30 a.m.-midnight. (I-M) AE, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Fri. 5-10. Barroom: 11:30 a.m.-11. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

OCEAN REEF GRILL—11 Fulton St., in the Fulton Market Bldg., (608-7400). Casual. Regional American seafood. Spcls: char-grilled and pan-blackened seafood. Res. sug. Open for L & D Sun.-Thu. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m. Private parties for 800. (M) AE, CB, DC, MC, V.

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: tagliatelle with beet sauce, seafood ravioli, veal medallions with masala. Res. sug. L Mon.-Fri. noon-3. D Mon.-Wed. 5:30-10:30, Thu.-Sat. 5:30-11. Closed Sun. (M) AE, CB, DC, MC, V.

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. Spcls: seafood fettuccine alfredo, grilled swordfish, chicken piccata. L Mon.-Sat. 11-4. Br Sun. 11-3. D Sun.-Thu. 4-11, Fri.-Sat. to 1 a.m. (M) AE, DC, MC, V.

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.-Fri. 5-1 a.m., Sat. 11:30 a.m.-3 a.m., Sun. 11:30 a.m.-11. (I-M) AE, CB, DC, MC, V.

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.-Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. (E) AE, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.-Wed. 11:30 a.m.-11, Thu.-Sat. to midnight. Br Sat.-Sun. 11:30 a.m.-4:30. (I) AE, MC, V.

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. (M) Cellar in the Sky: Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. Classical guitarist Mon.-Sat. (E) Hors d'Oeuvre and City Lights Bar: Jacket required. B Mon.-Fri. 7 a.m.-10:30 a.m. International hors d'oeuvres Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). Br Sun. noon-3. No res. Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thu. 4-10, Fri.-Sat. to 11. Private parties 25-150. (M) AE, CB, DC, MC, V.

Greenwich Village

BAR LUI—625 Broadway, bet. Bleeker and Houston Sts. (473-8787). Casual. Italian. Spcls: angel hair with wood grilled calamari, rigatoni with salmon and virgin olive oil, chicken arrosto, pizza. Res. sug. L daily noon-5. D Sun.-Thu. 5-1 a.m., Fri.-Sat. to 3 a.m. (I-M) AE, MC, V.

BONDINI'S—62 W. 9th St. (777-0670). Casual. Italian. Spcls: fillet of veal in wine and mustard sauce, capellini lobster fra-diavolo. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-11:30, Sat. to midnight. Pre-theatre D 5:30-7:30. Pianist Fri.-Sat. Closed Sun. (M) AE, CB, DC, MC.

CAFE ESPANOL—172 Bleeker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thu. 4-midnight, Fri.-Sun. to 1 a.m. (I) AE, DC, MC, V.

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

RESTAURANTS

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. D Sun.-Thu. 5-11, Fri.-Sat. to midnight. Private parties 40-80. (I) **No credit cards.**

EL COYOTE—774 Broadway, bet. 9th-10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.-3. D Sun.-Thu. 3-11:30, Fri.-Sat. to midnight. (I) **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 6-11, Fri. to 11:30, Sat. 5:30-11:30, Sun. 5-10. (M) **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleeker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. (M) **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. (M) **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl. (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.-Sat. 11:30 a.m.-4:30. Br Sun. 11:30 a.m.-4. D daily 4:30-11:30. S daily 11:30-3 a.m. Ent. Mon.-Sat. from 9:30. (M) **AE, DC, MC, V.**

MONTE'S—97 Macdougall St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.-Sun. noon-11. Closed Tue. (M) **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.-Sun. 11 a.m.-4. D daily 5-midnight. 2 hr. free D parking. Ent. nightly from 9. (M) **AE, CB, DC, MC, V.**

PERRY IV—259 W. 4th St., at Perry St. (675-5059). Casual. American/continental. Spcls: rack of lamb, chicken pot-pie, Perry IV paella. Res. sug. Br Sun. noon-4. D Wed., Thu., Sun. 5:30-11, Fri.-Sat. to 11:30. Closed Mon. and Tue. (M) **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.-Sun. noon-3. D Sun.-Thu. 5-11, Fri.-Sat. to midnight. Guitarist evenings. (M) **AE, CB, DC, MC, V.**

SAZERAC HOUSE—533 Hudson St. (989-0313). Casual. American/Creole. Spcls: Louisiana crabcakes, grilled veal chop, country fried chicken, grilled swordfish steak with avocado salsa. Res. sug. L Mon.-Fri. 11:30 a.m.-5. D daily 5-12:30 a.m. Br Sat.-Sun. 11 a.m.-5. (I-M) **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) **AE, DC, V.**

TOONS—417 Bleeker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.-Thu. 5-11:30, Fri.-Sat. to midnight, Sun. 4-11. (I-M) **AE, MC, V.**

VANESSA—289 Bleeker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. L Mon.-Fri. noon-3:30. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Harpist nightly. (M) **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougall St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. (I-M) **AE, DC, V.**

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.-Fri. noon-5. D Mon.-Fri. 5-11,

Sat. to 11:30, Sun. 4:30-9. Br Sun. noon-4. (M) **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Andrea, red snapper del golfo. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 3-11. Jazz Sun. 6-10. (M) **AE, DC, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: grilled fillet of beef with dark beer sauce, smoked duck ravioli with sweet red onion, sautéed Texas goat cheese with fresh corn. Res. sug. B daily 6:30 a.m.-11 a.m. L daily 11:30 a.m.-3. D daily 5:30-10:30. Private parties for 6-70. (M) **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Br Sun. 10:30 a.m.-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. (M) **AE, CB, DC, MC, V.**

THE DOLPHIN—227 Lexington Ave., bet. 33rd and 34th Sts. (689-3010). Casual. Continental/seafood. Spcls: broiled whole Dover sole, brochette of seafood, red snapper en papillote, steak au poivre. Res. sug. L Mon.-Fri. noon-3. D daily 5-11. (M) **AE, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.-Thu. 11:30 a.m.-10:30, Fri.-Sat. to 11, Sun. noon-10:30. (M) **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: wild mushrooms roasted with thyme and whole garlic cloves, ravioli of lobster with essence of lobster and cream, red snapper filet blackened with Yucatan seasonings. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. (M) **AE, CB, DC, MC, V.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino papolina. No res. L daily 11 a.m.-3. D daily 4-11. (I) **No credit cards.**

HOME ON THE RANGE—135 Third Ave., bet. 14th-15th St. (995-2933). Casual. Southwest American. Spcls: fajitas, barbecued ribs and chicken, steaks, grilled seafood, camerones rellenos. Res. sug. Br Sat.-Sun. 11:30-3:30. D Mon.-Tue. 5-11, Wed.-Thu. to midnight, Fri.-Sat. to 12:30 a.m., Sun. 4-10. Bar til 1 a.m., Fri.-Sat. til 2:30 a.m. (M) **AE, CB, DC, MC, V.**

HUBERT'S—102 E. 22nd St. (673-3711). Jacket required. American. Spcls: country captain chicken, pan blackened salmon, rack of lamb with goat cheese lasagna. Res. nec. D only Mon.-Sat. 6-10. Closed Sun. (E) **AE, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th-21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makani, tandoori vegetables, handi biryani. Res. nec. L daily noon-3. Br Sat.-Sun. noon-3:30. D Sun.-Thu. 5:30-11, Fri.-Sat. to midnight. Private parties for 25-30. Music Wed. and Sat. (M) **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie baked salmon. Res. sug. for L only. L Mon.-Fri. 11:45-3. D Mon.-Wed. 5:30-11, Thu.-Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. (M) **AE, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. to 3 a.m. Bar till 4 a.m. Br Sat.-Sun. noon-4. (I) **AE, MC, V.**

OLE—434 Second Ave., bet. 24th-25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30 a.m.-3. D Sun.-Thu. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced rate parking in bldg. (I-M) **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30 a.m.-9:30. Closed Sat.-Sun. (M) **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.-Fri.

noon-3. D Mon.-Sat. 6-11:30, Sun. 6-10. Pianist nightly 5-9. (M) **AE.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermen's platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.-Fri. 11-5. D Mon.-Fri. 5-10, Sat. from 4. Private parties for 50. Closed Sun. (M) **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30 a.m.-11:30, Sat. 4-midnight with Aldo Bruschio Trio. Closed Sun., except for parties over 50. (M) **AE, DC, V.**

65 IRVING PLACE—65 Irving Pl. (673-3939). Casual. American/continental. Spcls: chicken pot-pie, rack of lamb au beurre rouge, Portuguese cassoulet, rigatoni alla griglia. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11, Sun. to 9. Br Sun. 11:30-3:30. (I-M) **AE, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th-40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10:30. Private parties for 25-100. Pianist Mon.-Fri. from 6-10:30. Closed Sun. (E) **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St. (254-2444). Dress opt. New American. Spcls: roast loin of veal with port wine truffles, grilled Louisiana shrimp, grilled rack of baby lamb. Res. sug. D Mon.-Sat. 8-midnight. S/B Mon.-Sat. midnight-3:30 a.m. Disco dancing nightly from 11. Closed Sun. (M-E) **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sautéed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thu. 6-10:30, Fri.-Sat. to 11. Closed Sun. (M) **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.-Fri. 11:30 a.m.-5. Br Sat.-Sun. 11 a.m.-5. D Sun.-Thu. 5-midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. (I-M) **AE, CB, DC, MC, V.**

14th-42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tue.-Fri. noon-3. D Tue.-Sat. 5-midnight. Tapas bar. Complete D. Ent. Closed Sun.-Mon. (M) **AE, MC, V.**

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. Continental. Spcls: filet mignon, veal Margaretti, shrimp Emiliana. Res. sug. L Mon.-Sat. noon-3:30. D Mon.-Sat. 4:30-10. Private parties for 75. Closed Sun. (M) **AE, CB, DC, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.-3. Private parties for 25-500. (I-M) **AE, MC, V.**

CAPITO—21 W. 17th St. (645-2160). Casual. Italian. Spcls: capizza, fettuccine salsiccia, veal melanzana. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30. Private parties for 20. Closed Sun. (I-M) **AE.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, Cobb salad. Res. sug. Open for L and D Mon.-Fri. 11 a.m.-9, Sat.-Sun. to 8. (I) **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-midnight. Closed Sun. (I-M) **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all'arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia. Res. sug. Open for L & D Mon.-Fri. 11:30 a.m.-11:30, Sat. from 5, Sun. from 1. Private parties. Free parking with D 5-1 a.m. (M) **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.-Sat. 11:45 a.m.-3:30. D Mon.-Sat. 3:30-9. Complete L and D. Closed Sun., except for private parties. (I) **AE, CB, DC, MC, V.**

RESTAURANTS

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. (M)

AE, MC, V.

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thu. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. (M)

AE, CB, DC, MC, V.

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.-9. Bar till 2 a.m. (M)

AE, CB, DC, MC, V.

KASPAR'S—250 W. 27th St. (989-3804). Casual. Continental. Spcls: shrimp with Thai curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.-Sat. noon-4:45. D Mon.-Sat. 4:45-midnight. Closed Sun. (M)

AE, CB, DC, MC, V.

KEEN'S CHOP HOUSE—72 W. 36th St. (947-3636). Dress opt. American. Spcls: Keens mutton chop, 20-oz. aged shell steak, Dover sole. Res. nec. L Mon.-Fri. 11:45 a.m.-2:45. D Mon.-Fri. 5:30-11, Sat. 5-11. Private party rooms for 8-200. Closed Sun. (M)

AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th-15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 and all day Sat.-Sun. (M)

AE, CB, DC, MC, V.

PAMPLONA—822 Sixth Ave., bet. 28th-29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-11, Fri.-Sat. to midnight. Ent. Tue.-Sat. from 6. Private room for parties. Closed Sun. (I-M)

AE, CB, DC, MC, V.

TWENTY TWENTY—20 W. 20th St. (627-1444). Casual. Continental. Spcls: lobster capellini, grilled brook trout, black Angus steak au poivre. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 6-midnight, Fri.-Sat. to 1 a.m. Ent. Closed Sun. (M)

AE, CB, DC, MC, V.

WORLD YACHT CRUISES—Riveranda, Empress of New York, Duchess of New York, and Princess of New York, Cabaret—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.-Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2-500. Dancing. (E)

AE, MC, V.

43rd-56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.-Fri. 11 a.m.-4. D Mon.-Sat. 4-midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. (I-M)

AE, CB, DC, MC, V.

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.-11:30. Br Sun. noon-4. (I-M)

AE, CB, DC, MC, V.

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.-11 a.m. L daily noon-2:30. D daily 6-11. Br Sat. 11 a.m.-3. Champagne buffet Br Sun. 11:30 a.m.-3. Prix fixe L and D. Piano bar 5:30-1 a.m. (M)

AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.-10:30 a.m. L Mon.-

Sat. 11:30 a.m.-3. D daily 5:30-11:30. Br Sun. 11:30 a.m.-3. (M-E) Afternoon tea Mon.-Sat. 3-5:30. Ent. Mon.-Sat. 3-10:30 and Sun. Br.

AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.-11 a.m. Br Sat.-Sun. 11-5. L Mon.-Fri. 11 a.m.-5. D daily 5-10. S daily 10-6 a.m. (M)

AE, CB, DC, MC, V.

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L daily noon-3. D daily 5:30-11. Free D parking after 6. (M)

AE, CB, DC, MC, V.

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.-Thu. 11:30 a.m.-11, Fri. to midnight, Sat. 5-midnight. Br Sun. 11:30 a.m.-3. (M)

AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thu. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. (E)

AE, CB, DC, MC, V.

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M)

AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30 a.m.-3, Sat. noon-3. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I)

AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). Cafe Suisse: Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.-Sat. 7 a.m.-11 a.m., Sun. to 11:30 a.m. L Mon.-Sat. 11 a.m.-5, Sun. noon-5. D daily 5:30-11. (M) Drake Bar: B Mon.-Sat. 7-10:30. L Mon.-Sat. 11 a.m.-2:30. Cocktails Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 1:30 a.m. Ent. nightly. (M)

AE, CB, DC, MC, V.

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. nec. Open Mon.-Fri. noon-1, Sat. 5-1 a.m. Closed Sun. (M)

AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. Pool Room: L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:15; after-theater D 10-11:15. Res. nec. Closed Sun. (E) Grill Room: Formal. International. Spcls for D: baked quails stuffed with oysters and sausage, rijstafel. L Mon.-Sat. noon-2. D Mon.-Sat. 5:30-11:30, desserts and cheese tray 10:30-midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (E)

AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party rooms. Closed Sun. (M-E)

AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. (M)

AE, DC, V.

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-3. D Mon.-Sun. 5:30-11. Free parking after 5. (M)

AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton (753-4500). Jacket required. Continental. Spcls: homemade pasta, rack of lamb, Dover sole. Res. nec. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-3. Br Sun. noon-3:30. D daily 5:30-midnight. Ent. (E) St. Regis Grill: Casual. Open for cocktails and light fare daily 11 a.m.-2 a.m. (M)

AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St. (661-5757). Dress opt. Continental. Spcls: veal porterhouse, shrimp with goat cheese cassoulet, chicken chasseur, prime steak. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 30-125. Closed Sun. (M)

AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la crème d'herbes

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RESTAURANTS

fraiches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Private parties. Closed Sun. (E) **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: tourtiere of lamb with vegetables of Provence, squab in a turnip bouillon and goat cheese ravioli, leaves of salmon with fall herbs. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 7-10:30, Sat. 6-10:30. Closed Sun. (E) **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11. Pre-theatre D 5:30-6:45. Private parties. Closed Sun. (E) **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L and D. Closed Sun. (M) **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. (E) **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghetti primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. (E) **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E) **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumée, homard roti au fenouil, tournedos de veau aux pommes caramélisées. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. (E) **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Champagne Br Sat.-Sun. noon-5. (M) **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to midnight. Closed Sun. (M-E) **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 3-10:30, Sat. 5-11. Private parties for 30-150. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 3-11:30, Sat. 4-11:30. Dim sum Br Sat.-Sun. noon-4. Private parties for 10-100. (M) **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Sun.-Thu. noon-11, Fri.-Sat. to midnight. (M) **AE, CB, DC, MC, V.**

TA-KE OF JAPAN—1049 Second Ave., at 55th St. (888-2256). Dress opt. Japanese. Spcls: ta-ke special, sushi and sashimi combination, seafood sukuyaki. Res. nec. L daily 11:30-2:45. D daily 5-11. (I-M) **AE, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St. (355-5096). Casual. Chinese. Spcls: salmon steamed with black beans, crispy shrimp with walnuts, veal with young ginger root. Res. sug. L Mon.-Fri. 11:30-3, Sat.-Sun. noon-5. D Sun.-Thu. 5-11, Fri.-Sat. to midnight. Private parties for 10-30. (M) **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-11, Fri.-Sat. to midnight. Ent. Tue.-Sat. evens. Closed Sun. (M) **AE, CB, DC, MC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Private parties for 20-150. Closed Sun. (M) **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th-50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. (M) **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m., Sat. 7:30 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11 a.m.-2:45. Ent. Cole Porter's own piano Tue.-Sat. 6-2 a.m., Sun.-Mon. 8-1 a.m. (M-E) **The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7 a.m.-11:30 a.m., Sun to noon. L Mon.-Sat. 11:30 a.m.-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1-3 a.m. **AE, CB, DC, MC, V.**

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30, Sun. 6-11. Br Sun. noon-2:15. Late S buffet 9:30-12:30 a.m. Free D parking 5:30-1 a.m. (M) **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St. (581-3580). Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. Free D parking. (M) **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) **AE, ME, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (E) **AE, CB, DC, MC, V.**

CAFE SKYLIGHT—226 W. 52nd St., 7th floor of Novotel. (765-4989). Casual. Continental. Spcls: les petites marmites, skylight salad, wine palette. Res. sug. B daily 6:30 a.m.-11 a.m. L daily 11:30 a.m.-3. D daily 5:30-midnight. Pre-theater D. (M) **AE, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th-55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. (I) **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. noon-11. Bar till 3 a.m. nightly. Private parties for 300. (M) **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11 a.m.-3, Sun. from noon. S Mon.-Sat. from 10. (M) **AE, CB, DC, MC, V.**

DELSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spcls: veal scaloppine Pagliacci, chicken primavera, fettuccine cabonarra, linguini filetto pomodoro. Res. sug. Open for L and D Mon.-Thu. noon-11:30, Fri.-Sat. to midnight. Pre-theatre D 5-7. Private par-

RESTAURANTS

ties for 20-80. Free D parking 5-midnight. Closed Sun. (M) **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.-Fri. 7 a.m.-10 a.m. L Mon.-Fri. noon-3. D Mon.-Fri. 6-11. Br Sun. 11:30-3. (M) **Bar Cafe:** Casual. French/American. L and D daily noon-11. (M) **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L and D. (M) **AE, CB, DC, MC, V.**

IO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.-Sat. 11:30 a.m.-4. D Sun.-Thu. 4-midnight, Fri.-Sat. to 1 a.m. Complete L and D. (I) **AE, CB, DC, MC, V.**

HOTEL MAXIMS—700 Fifth Ave., at 55th St. (247-2200). **Adrienne:** Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.-Fri. 7-10, Sat.-Sun. 7:30-11. L Mon.-Fri. noon-2:30, Sat.-Sun. to 3. D Mon.-Sat. 6-10:30. (E) **Le Bistro d'Adrienne:** Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.-Fri. noon-3:30. D Mon.-Fri. 7-midnight, Sat.-Sun. from 6. (M) **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M) **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon-3. D daily 5-11:30. Also **Iroha Sushi**—1634 Broadway, bet. 50th-51st Sts. (315-3808). (M) **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L and D. Private parties. Free parking 6-midnight. Closed Sun. (M) **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd-53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.-Fri. noon-4. D daily 4-midnight. Pianist nightly from 6 p.m. (M) **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Pre-theatre D 5:30-6:30. Closed Sun. (E) **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L and D. Private parties for 100. Closed Sun. (E) **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th-55th Sts. (586-8096). Casual. French/American. Spcls: poached salmon bernaïse, rack of lamb, frogs legs provençale. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. (M) **AE, CB, DC, MC, V.**

LA SCALA—60 W. 55th St. (245-1575). Casual. Italian. Spcls: veal alla Scala, osso buco, gnocchi, red snapper marechiera. Res. sug. Open Mon.-Fri. noon-11, Sat. 4:30-11:30. Private parties for 25-35. Closed Sun. (M) **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guida, capellini primavera, cassola. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Pre-theatre D 5-8. Post-theatre D 10-1

a.m. Private parties for 10-200. Free parking from 5-midnight. Closed Sun. (M) **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Fri. 6-10:30, Sat. 5-10:30. Private parties for 15. Closed Sun. (E) **AE, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30. Complete L and D. Closed Sun. (I-M) **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. (M) **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theatre D 5-9. Reduced rate parking after 5. Closed Sun. (M) **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties for 90. Ent. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

O'LUNNEY'S STEAK HOUSE—12 W. 44th St. (840-6688). Irish/Continental. Spcls: Irish lamb stew, corned beef and cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. (I) **AE, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.-Thu., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (M) **AE, DC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. D Tue.-Thu. 5-1 a.m., Fri.-Sat. to 2 a.m. Dancing. Private parties. Closed Sun.-Mon. (E) **The Promenade:** Dress opt. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.-Thu. 3-1 a.m., Fri. 3-2 a.m., Sat. noon-2 a.m., Sun. 4-11. Br Sun. 11:30-3. (I-M) **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L and D. Closed Sun. and holidays. (M) **AE, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30 a.m.-3:30. D daily 4:30-midnight. Bar till 1 a.m. Private parties for 40. (I) **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd-54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.-Sat. 11:30 a.m.-3. D Mon.-Sat. 5-11. Ent. Tue.-Sat. Closed Sun. (M-E) **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-midnight. Private parties for 20-150. Closed Sun. (E) **AE, CB, DC, MC, V.**

THE VIEW—1535 Broadway, at 45th St. in the New York Marriott Marquis (704-8900). Dress opt. Continental. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. Br Sun. 10:30 a.m.-2:30. D Mon.-Sat. 5:30-midnight, Sun. 6-11. (E) **AE, CB, DC, MC, V.**

57th-60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: chili rubbed free-range chicken, médaillons of venison with green chili to-male. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-midnight, Sun. 5-10. (M-E) **AE, CB, DC, MC, V.**

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RESTAURANTS

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.-Sat. 6-10:30. Closed Sun. (E) AE, DC, MC, V.

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: patrani nachi, achar ghost, Madhur Jaffrey's baked eggplant. Res. sug. L Mon.-Sat. 11:30 a.m.-3. D Sun.-Thu. 5:30-11, Fri.-Sat. to 11:30. Private parties for 80. (M) AE, CB, DC, MC, V.

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shitake mushrooms. Res. sug. B Mon.-Sat. 7 a.m.-11:30 a.m., Sun. 7 a.m.-10 a.m. L Mon.-Sat. noon-2:30. Br Sun. 10 a.m.-2:30. D daily 5:30-10:30. Pre-theater D 5:30-7. Post-theater D 10:30-midnight. Pianist Tue.-Sat. and Sun. Br. (M-E) AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties for 15-50. Closed Sun. (M-E) AE, DC, MC, V.

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to 11. Private parties for 45. Closed Sun. (M) AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7 a.m.-11 a.m., Sun. from 7:30 a.m. Buffet L daily noon-2:30. Cocktails daily 3-2 a.m. Dessert buffet 10-1 a.m. Pianist nightly. (M) AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet. 57th-58th Sts. (421-9072). Dress opt. French-style steakhouse. D daily 5:30-11. Complete D. (M) AE, DC, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.-Sat. 11 a.m.-3. D Mon., Thu. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. (E) AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: ravioli of scallops with zucchini and thyme flowers, poached turbot in papillote with truffles, gâteau au chocolat Maurice. Res. sug. B Mon.-Fri. 7:30 a.m.-9:45 a.m. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. (E) AE, CB, DC, MC, V.

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. (I-M) AE, DC.

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux légumes fondants, Petrossian 'teasers.' Res. nec. L Mon.-Sat. 11:30 a.m.-3:30. Br Sun. 11 a.m.-4:30. Light menu Mon.-Sat. 3:30-6. D Mon.-Sat. 6-11 a.m. S Sun. 5:30-11. Pre-theatre D 5:30-7:30. Post-theatre D 10:30-1 a.m. (E) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.-11 a.m. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D Tue.-Thu. 5:30-10, Fri.-Sat. to 11. Pianist and dancing Tue.-Sat. (M-E) **Oak Room:** L Mon.-Fri. noon-3. D Mon.-Sat. 6-10, Sun. to 11. S Tue.-Sat. 10-1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. (M-E) **Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7:30 a.m.-11:30 a.m., Sat. 8 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. 11 a.m.-2:45. Tea Mon.-Sat. 3:30-6:30, Sun. from 4. D Mon.-Sat. 6-1 a.m., Sun. to midnight. (E) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th-60th Sts. (826-0990). Jacket and tie required. French. Spcls: les mé-

daillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.-Sat. 7:30-midnight. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.-Sat. noon-3:30. Prix fixe buffet Br Sun. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.-4:30. D daily 4:30-11:15. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costoletta alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Prix fixe and a la carte menu. Closed Sun. (M) AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian. Spcls: fa'vecchia, hamburgers, chicken salad. No res. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. noon-midnight. (I) AE, CB, DC, MC, V.

Above 60th Street, East Side

ADRIANO—1438 Third Ave., bet. 81st-82nd Sts. (861-7799). Casual. Northern Italian. Spcls: pasta Adriano, pollo Riviera, costoletta alla Piemontese. Res. sug. D daily 5:30-11:30. (M) AE, CB, DC, MC, V.

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugula e grana. Res. sug. L and D daily 11:30 a.m.-2 a.m. (M) AE, CB, DC, MC, V.

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.-Sat. 6-10. Private parties. Closed Sun. (M) AE.

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stamper plate including nachos, spicy chicken wings, chili and grilled chicken. D daily 5-midnight. Br Sat.-Sun. 11:30 a.m.-3:30. (M) AE, DC, MC, V.

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sautéed swordfish with rosemary mayonnaise. Res. nec. Br Sat.-Sun. noon-3. D daily 6-11. Bar 5-11 a.m. (M) AE, CB, DC, MC, V.

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. S daily 6-1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 6-11. (M-E) **Bemelmans Bar:** Cocktails daily noon-1 a.m. AE, CB, DC, MC, V.

CINE CITTA—1134 First Ave., bet. 62nd-63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta di vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.-3. D daily 3-1 a.m. Private parties for 60. (M) AE, CB, DC, MC, V.

DIVINO—1556 Second Ave., bet. 80th-81st Sts. (861-1096). Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-11. (M) AE, CB, DC, MC, V.

RESTAURANTS

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. L Mon.—Fri. noon–3. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. (M) AE, MC, V.

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. (M) AE, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m., Br Sat.–Sun. 11:30 a.m.–4. (I) AE, CB, DC, MC, V.

GIBBON—24 E. 80th St. (861-4001). Jacket required. Continental/Japanese. Spcls: large prawns ala Kyoto, veal midoriyaki, lamb kocho. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. (E) AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

IL VALLETTO—133 E. 61st St. (838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. (E) AE, DC.

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, venison with huckleberry sauce and spatze, sea scollops and sea urchin with tomato fumee. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. (M) AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St. (650-9664). Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tue.–Sun. 5:30–11. Complete D. Closed Mon. (M) AE, DC, MC.

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. (E) AE, CB, DC.

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper poêlé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. (E) AE, CB, DC, MC, V.

LES PLEIADES—20 E. 76th St. (535-7230). Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. (M) AE, DC, MC, V.

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. (M) AE, DC.

MANNHATTAN CAFE—1161 First Ave., at 64th St. (888-6556). Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30 a.m.–4. D daily 5–11:30. (M-E) AE, CB, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot pie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. (M) AE, CB, DC, MC, V.

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. (E) AE, DC.

MODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/Tuscan. Spcls: pappardelle allo stracotto, ravioli casarecci al salmone affumi-

cato, fegato di vetella alla salvia. Res. sug. L daily noon–4:30. D daily 5–11:30. (M) AE, CB, DC, MC, V.

MOON'S—206 E. 63rd St. (752-6666). Jacket required. American. Spcls: carpenter steak, game in season, Dungeness crab. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Private parties for 12–70. Closed Sun. (M) AE, CB, DC, MC, V.

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. Also 1622 Third Ave., at 91st St. (427-4355). (I) AE, MC, V.

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged sirloin steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Late S daily 11–1 a.m. Piano bar. Prix fixe D 5–6:30. (M) AE, DC, MC, V.

PANCHO VILLA'S—1501 Second Ave., at 78th St. (650-1455). Casual. Mexican. Spcls: tacos, fajitas, seafood enchiladas. Res. sug. L and D Sun.–Thu. noon–midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–3. Private parties for 30–100. Also 1125 First Ave., at 62nd St. (751-6499). (I-M) AE, MC, V.

PETROUCHKA—435 E. 86th St. (876-3800). Jacket required. Russian. Spcls: koulbiaka, blini with caviar, pelmeni. Res. sug. D only Tue.–Sun. 6–11. S Tue.–Sun. 11–2 a.m. Private parties. Ent. Closed Mon. (M-E) AE, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. (M) AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St. (838-8000). Café Pierre: Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. The Ronduda: English afternoon tea daily 3–6:30. (M-E) AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poêlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprême de pintade au chou et au genévrier. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. (E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, filet in a peppercrust, steak. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. (E) AE, CB, DC, MC, V.

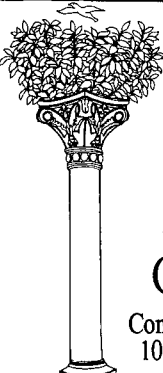
RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. (I) AE, MC, V.

THE RAVELLED SLEEVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. (M) AE, MC, V.

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. (M) AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30 a.m.–4. Sun. from 11 a.m. Ent. Private parties. (M) AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: pan-seared tuna with pickled vegetables, duck confit and shitake ravi-



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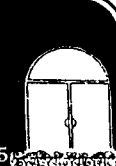
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New York Magazine 8/22/87

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RESTAURANTS

oli, summer shellfish and vegetable stew, braised beef
filet with gremolata. Res. sug. L Tue.-Sat. noon-3. Br
Sun. 11:45 a.m.-3:30. D daily 5:45-11. Pianist. Spl.
prix fixe D 5:30-6. Private parties for 60. (E)

AE, CB, DC, MC, V.

THE STANHOPE—Fifth Ave., at 81st St. (288-5800).
The Dining Room: Formal. Continental. Res. sug.
B daily 7 a.m.-10:30. L Mon.-Fri. noon-3. Br Sat.-
Sun. noon-3. D daily 6-11. Pianist. Gerard's: For-
mal. L daily 11 a.m.-4. Cocktails and hors d'oeuvres
4-1 a.m. Le Salon: B daily 6:30-noon. Tea
2:30-5:30. Cocktails 5-11. (E)

AE, CB, DC, MC, V.

SZECHUAN WOK—1694 Second Ave., bet. 87th-88th
Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au
bon appetit shrimp, crispy duck, phoenix nest, sesame
chicken. Res. sug. Open for L and D Mon.-Thu.
noon-11, Fri.-Sat. to 11:30, Sun. 2-11. (I)

AE, MC, V.

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th
St. (996-6200). Casual. Southwestern American.
Spcls: fajitas, chicken fried steak, quesadillas, blue corn
enchiladas, barbecued chicken with hot red sauce. L
Mon.-Fri. noon-3. Br Sat.-Sun. 11:30 a.m.-4. D
Sun.-Thu. 5-midnight, Fri.-Sat. 5-1 a.m. (I)

AE, DC, MC, V.

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th-77th Sts.
(724-8666). Dress opt. Japanese. Spcls: sushi heaven,
seafood tempura, treasure boat. Res. sug. L Mon.-Fri.
noon-2:30. D daily 5:30-11. (M) AE, DC, MC, V.

BORDER CAFE USA—2637 Broadway, at 100th St.
(749-8888). Casual. Southwestern American. Spcls:
chicken and beef fajitas, blue corn enchiladas stuffed
with salsa, stampede platter including nachos, spicy
chicken wings, chili and grilled chicken, pan-fried
salmon. No res. L Mon.-Fri. noon-4. Br Sat.-Sun.
noon-4. D daily 5-midnight. (M) AE, DC, MC, V.

BRAZIL 2000—127 W. 72nd St. (877-7730). Casual.
Brazilian/Portuguese. Spcls: feijoada, vatapa, chur-
iasco, port alentejana with clams, mariscada. Res. sug.
L daily noon-4. D Mon.-Sat. 4-midnight, Sun. to 10.
Private parties for 50. (M) AE, CB, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket
req. after 5. French. Res. nec. L Mon.-Fri. noon-3. Br
Sat. noon-3. Sun. 10-4. D Mon.-Sat. 5:30-12:30 a.m.,
Sun. 5-11. (M-E) AE, CB, DC, MC, V.

CAMEOS—169 Columbus Ave., bet. 67th-68th Sts.
(874-2280). Casual. Continental. Spcls: fillet of Nor-
wegian salmon, Barbarie duck breast, medallions of
venison. Res. sug. L Mon.-Fri. noon-3. Br Sat.
noon-3, Sun. 11:30 a.m.-4. D Mon.-Sat. 5:30-11:30.
Pianist Mon.-Sat. and Br Sun. (M) AE, MC, V.

CARAMBA III—2567 Broadway, at 96th St. (749-
5055). Casual. Mexican. Spcls: margaritas, chimi-
changa, bocados amores, combination plates. Res. sug.
L daily noon-4. D daily 4-midnight. (I)

AE, CB, DC, MC, V.

CAVALIERE—108 W. 73rd St. (799-8282). Casual.
Northern Italian. Spcls: chicken saltimbocca, veal
from the garden, chicken calzone. Res. sug. L daily
noon-4. Br Sat.-Sun. noon-4. D Sun.-Thu. 4-mid-
night, Fri.-Sat. to 1 a.m. Private parties for 50. (M)

AE, CB, DC, MC, V.

CONSERVATORY—15 Central Park West, bet. 61st-
62nd Sts., in the Mayflower Hotel (581-0896).
Casual. Continental. Spcls: veal marsala, rack of lamb,
grillade chicken, fresh pasta. B daily 7 a.m.-
11:30 a.m. L daily 11:30 a.m.-4. Br Sun. noon-4:30.
D daily 4-midnight. (M) AE, CB, DC, MC, V.

COPELAND'S—547 145th St. (234-2357). Jacket re-
quired. Continental/soul. Spcls: duck a l'orange flam-
be, barbecued jumbo shrimp, Louisiana gumbo. Res.
sug. L Mon.-Fri. 11:30 a.m.-4:30. D Mon.-Thu.
4:30-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight.
(M) AE, MC, V.

FIORIELLO—1900 Broadway, bet. 63rd-64th Sts.
(595-5330). Casual. Italian. Spcls: tre agnolotti, pesce
del giorno no.1, vitello vitello vitello. Res. sug. L
Mon.-Fri. noon-4. Br Sun. noon-4. D Mon.-Sat.
4-midnight, Sun. to 11. (M) AE, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St. (865-
0400). Casual. Hunan. Spcls: Chef Chia's spicy chick-
en, Hunan flower steak, fresh scallops Hunan style.
Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I)

AE, CB, DC, MC, V.

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-
7567). Casual. Indian. Spcls: whole steamed fish in
chutney, tikka makhni, tandoori vegetables, handi bir-
yani. Res. nec. Br Sat.-Sun. noon-3:30. D Sun.-Thu.
5:30-11, Fri.-Sat. to midnight. Private parties for
25-30. (M) AE, CB, DC, MC, V.

JAMAICAN HOT POT—2260 Adam Clayton Powell Jr.
Blvd., at 133rd St. (491-5270). Casual. Jamaican.
Spcls: curried goat, braised short ribs of beef, Jamaican
style fried chicken, oxtails. Res. nec. L and D Mon.-
Sat. 11 a.m.-3 a.m., Sun. to 1 a.m. (I)

[No credit cards.]

MEMPHIS—329 Columbus Ave., bet. 75th-76th Sts.
(496-1840). Casual. American Southern. Spcls: Cajun
popcorn, jambalaya, southern fried chicken. Res. nec.
Br Sun. noon-3. D Mon.-Sat. 6-midnight, Sun.
6-11. (M) AE, CB, DC, MC, V.

MISS GRIMBLE—305 Columbus Ave., bet. 74th-75th
St. (362-5531). Casual. Continental. Spcls: fettuccine
primavera, three alarm chili, quiche. B Tue.-Fri. 9
a.m.-11 a.m., Sat. 10 a.m.-11 a.m. Br/L Tue.-Sun.
11 a.m.-4. D Tue.-Thu., Sun. 4-11, Fri.-Sat. to mid-
night. Closed Mon. (I) AE.

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067).
Casual. American. Spcls: prime steak, roast beef, fresh
seafood. D only Mon.-Thu. 4-2 a.m., Fri.-Sat. to
2:30 a.m., Sun. till 1 a.m. Pianist nightly. Private par-
ties. (M) AE, CB, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd-73rd
Sts. (873-9400). Casual. Regional American. Spcls:
seafood salad with fresh dill, scallops of veal with pro-
sciutto and fontina cheese, grilled duck breast and leg
with red pepper jelly. Res. sug. L Mon.-Fri. 11:30
a.m.-4:30. D daily 5-2 a.m. Br Sat.-Sun. 10:30
a.m.-4. Enc. sidewalk café. (M)

AE, CB, DC, MC, V.

SARABETH'S KITCHEN—423 Amsterdam Ave., bet.
80th-81st Sts. (496-6280). Casual. American. Spcls:
leg of lamb with roasted garlic and fresh mint, braised
chicken breast in white wine mustard sauce, grilled
marinated tuna. Res. sug. Open Tue.-Fri. for B, L,
tea, and D from 8 a.m.-11:30, Sat. 9 a.m.-11:30, Sun.
9 a.m.-5:30, Mon. 6-11:30. Also 1295 Madison
Ave., bet. 92nd-93rd Sts. (410-7335). (M)

AE, DC, MC, V.

TROIKA—148 W. 67th St. (724-0709/0806). Casual.
Russian. Spcls: teliatina royal, eel Petersburg, fillet mi-
ngnon Suvorov. Res. sug. L Mon.-Sat. noon-3. Br Sun.
noon-3. D daily 5-11. Ent. Tue.-Sun. (M)

AE, MC, V.

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-
5257). Casual. American. Spcls: steaks, deli sand-
wiches, cheesecake. B daily 6:30 a.m.-11 a.m. L daily
11 a.m.-4:30. D daily 4:30-10. S Sun.-Thu. to 1:30
a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I)

AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., bet.
Third Ave. and Nevins St. (718-624-8984). Dress
opt. Italian. Spcls: baked jumbo shrimp alla Monte,
chicken scarpariello, fresh fish. Res. sug. Open
Sun.-Thu. 11 a.m.-11, Fri.-Sat. to midnight. Free va-
let parking on premises. (M) AE, CB, DC, MC, V.

THE RIVER CAFE—1 Water St. (718-522-5200). Dress
opt. American. Spcls: sauteed quail and foie gras ravioli
in soy and mushroom consommé, red snapper baked
in saffron oil with watercress coulis, curried sweet-
bread ratatouille, house smoked specialties, ginger-
bread waffles with Tahitian vanilla ice cream. Res.
nec. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D
daily 7-midnight. Pianist nightly. (E) AE, DC.

QUEENS

VILLA SECONDO—184-22 Horace Harding Expy.,
Fresh Meadows (718-762-7355). Casual. Northern
Italian. Res. sug. L and D Tue.-Fri. noon-11, Sat.
4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-
M) AE, DC, MC, V.

WATER'S EDGE—East River Yacht Club, 44th Dr.
(718-482-0033). Dress opt. Continental/Seafood.
Spcls: Pacific striped bass with parsley and lime beurre
blanc, marinated breast of duck with apple sauce and
corn fritters. Res. nec. L Mon.-Fri. noon-2:30. Br
Sun. noon-3. D Mon.-Sat. 6-11, Sun. 5-10. Ent.
Tue.-Sat. and Br Sun. Private parties for 300. (E)

AE, CB, DC.

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COMPILED BY FLORENCE FLETCHER AND TONY COOK

HOUGHTS FROM IRELAND ON THE BIG DAY!—As usual, you'll find hundreds of authentic and bogus Irish men, women, and children turning out to celebrate their big day at the annual **St. Patrick's Day Parade**, 3/17 at 11:30 a.m. Billed as the "biggest and greenest parade in the world," the celebrating begins on Fifth Ave. at 44th St. and ends at 86th St. and Third Ave. with this year's Grand Marshal, William J. Burke, leading the march... Trust the **Fraunces Tavern Museum** to bring the colonial era into the Irish holiday: *The Irish in Revolutionary America* is Dr. Dale Knobel's topic, 3/17 at 12:30, at 54 Pearl St. The talk is free with admission... A **Music and Storytelling Program**, will be presented at the Origami Center, 31 Union Square West, on 3/20 and 3/26 at 2; participants can listen to stories about kings, consorts, and plainfolk, and enjoy ballads and tales of Olde Ireland. Tickets are \$7 a piece and can be obtained by calling the Learning Alliance (473-3689).

MARCH IS NATIONAL WOMEN'S HISTORY MONTH!—New York City, as always, will observe Women's History Month with a series of lectures dealing with important topics for women. On 3/17, 9 a.m.-7:30 and 3/18, 8:30 a.m.-4, a two-day conference entitled *Child Care: The Bottom Line*, sponsored by the **Child Care Action Campaign**, will be held at the Waldorf-Astoria Hotel, 301 Park Avenue in Manhattan. Ticket prices are \$350 and \$150; call 334-9595 for more information... **The Women's City Club of New York**, 35 E. 21st St., 7th Floor, in Manhattan, will host Congresswoman Pat Schroeder, who will speak on *The Effect of Women's Suffrage on Women's Suffering*, 3/18, 9:30 a.m.-11:30 a.m. (includes brunch). Tickets are \$8 on a first-come basis; call 353-8070 for information... On 3/21, 12:15-2:30, a panel discussion on the subject of homeless women will be presented by the **Women's Center at Brooklyn College**, CCNY, at the College Student Center, E. 27th St. and Campus Rd. in Brooklyn. Free (718-780-5777 for information)... **The YWCA of the City of New York**, 610 Lexington Ave. at 53rd St., will present the story of Margaret Fuller, a leading 19th-century intellectual, performed by Laurie James on 3/16 at 7:30 p.m.; also, on 3/23 at 7:30 p.m. the YWCA will sponsor a theater production entitled, *Eleonora Duse*, about the great Italian actress, director, and feminist, portrayed by Lynn Middleton. Tickets for each production are \$7 (call 755-4500)... **The Thirteenth Street Theatre** in New York, 50 W. 13th St., will also present Laurie James's production about Margaret Fuller in March on Fridays at 9:30 p.m. and Sundays at 5; tickets are \$8... **The National Association for Female Executives** will sponsor a seminar entitled *A Question of Style: Should You Manage Like a Man?* The seminar will include key management experts in the areas of human resources and academia and will be held at the Golden Tulip Barbizon Hotel, E. 63rd St. at Lexington Ave., 3/22, 5:30 p.m.-8:30 p.m.; NAFE members, \$5; guests, \$10 (371-0740)... A conference featuring speakers, workshops, cultural presentations and films and videos will be held on Sat., 3/19, 9 a.m.-7 p.m. at **Hunter College**, Room 714, West Building, 68th St. and Lexington Ave. Free (call 316-9381 for information).

MORE MARCH CALENDAR NOTES—ArtExpo New York '88: The world's largest international fine art fair, returns to the Jacob K. Javits Center for its tenth annual exhibition. Over 500 exhibiting galleries, dealers, and artists from more than 25 countries will fill the floor of the center. In addition, the **International Gallery Invitational**, a juried showcase for the cutting edge of contemporary art from 75 prominent galleries, will premiere at the Special Events Hall of the Javits Center. Both exhibits: 3/19, 11 a.m.-8, 3/20, 11 a.m.-7, and 3/21, 10 a.m.-4 (\$8 per day, includes both exhibits); 3/18, 3 p.m.-8 p.m., a special public opening to

benefit AIDS (Sudden Infant Death Syndrome). \$25... Stand-up political humorist and columnist Mark Russell, will perform in his only New York appearance at the **Lehman Center for the Performing Arts**, Lehman college, CUNY, Bedford Park Blvd., in the Bronx, on 3/20 at 2. The ticket prices are \$13-\$17.50 and can be ordered by calling the box office at 960-8833... At Madison Square Garden 3/17-3/20, **Interpex '88** offers 200 stamp-exhibits, 25 free lectures, 120 ASDA Dealer Boothholders, and displays by 55 foreign postal administrations. Hours: Thu. 11 a.m.-7; Fri. 10 a.m.-7; Sat. 10 a.m.-6; Sun. 10 a.m.-5; includes auctions and all kinds of activities besides! Admission, \$3.50 (includes souvenir card)... **The Lighthouse Players**, a company of blind and visually impaired actors, will present Noel Coward's *Hay Fever*, 3/18, 3/25 at 8 p.m., and 3/19, 3/26, and 3/27 at 2:30. Performed at the Lighthouse Auditorium, 111 E. 59th St. (admission is free, but reserve). Call 355-2200, ext. 222... **New York's Comic Book and Collectibles Marketplace** will be held on 3/20, from 10 a.m.-6 at the Roosevelt Hotel, the Madison Room, Madison Ave. at 46th St. Featured at this convention will be thousands of old and new comic books, collectibles, and science fiction material. \$3... **The Playwright and the King**, an evening of staged readings based on the great history plays by August Strindberg, will be presented 3/21 at 7:30 p.m. by The Source Foundation at the Promenade Theatre, Broadway at 76th St. (718-624-3572). \$20... The Greater New York Savings Bank will sponsor **Election-Themed Events**, with free musical performances, giveaways, sweepstakes, prizes, and complimentary souvenir photographs of residents taken with life-sized replicas of their favorite presidential candidates. The events will take place at the branch's landmark building at 79th Street and Broadway on 3/19 and 3/26, from 10 a.m.-2 and are free!

REVELS AND CAUSES—On 3/21 at 8 p.m. there will be a performance entitled *Playwrights Against AIDS*, at The Saint, Second Ave. at Sixth St. to benefit the **AIDS Memorial Quilt Rally**. Tickets are \$75 per person (includes pre-theater cocktail party with the cast) or \$40 for general admission (674-8369)... The **Sonoma County Wine-Tasting Benefit for the Vineyard Theatre**, 3/22 at 7:30, will be at Rothman's Union Square Store, 200 Park Ave. South at 17th St. Twenty-five vintners from California will each bring along two top wines to be tasted, and will talk about the product as well as their techniques. Proceeds will help the Vineyard build its new quarters. \$30; \$75 (includes dinner afterwards). 832-1002... **The Brooklyn YWCA** will host a jazz brunch featuring the sounds of musician, Adrienne Torf, 3/20 from 11:30 a.m.-3, at the Memorial Hall, 30 Third Ave. at Atlantic (718-857-1190). \$20 (in advance); \$25 (at door). Proceeds will be used to restore YWCA Building.

TOURS

MUNICIPAL ART SOCIETY TOUR—3/19, 1-4: "Manhattan's Terra Cotta Skyline," a look at the terra cotta buildings about town, co-hosted by the Friends of Terra Cotta and based on "Firing the Imagination," the exhibition at the Society's Urban Center. \$7 (935-3960).

NEW YORK WALK-ABOUT—3/20: **Greenwich Village—Echoes of the Past**; meet at 11 a.m. or 2, S.E. corner of W. 23rd St. and Seventh Ave. (582-2015 weekdays, 9 a.m.-5; 914-834-5388 evenings, weekends). \$7.

IRISH LIFE IN NEW YORK—A four hour tour with the Museum of the City of New York (534-1672; ext. 206). 3/20, before 11 a.m., meet at the Broadway entrance of St. Paul's Chapel, at Fulton St. and Broad-

way for a tour that explores the notorious "Five Points" neighborhood from City Hall to the original St. Patrick's Cathedral. \$10; lunch stop along the way (you buy your own).

SIDEWALKS OF NEW YORK—3/19 and 26 at 6: "Ye Olde Tavern Tour"; call for meeting place. 3/20 at noon: "The Royalty of Riverside Drive," including Riverside Church. Meet in front of Grant's Tomb, 122nd St. and the Drive, to find out who's buried there. Each tour, \$10 (517-0201).

BROOKLYN BOTANIC GARDEN—Sat. and Sun. at 1, through mid-November, highlighting seasonal flowerings and attractions. 1000 Washington Ave. (718-622-4433). Free.

PROSPECT PARK ENVIRONMENTAL CENTER TOURS—3/19 at 1: "Litchfield's Villa"; meet in the Picnic House, for a tour of the great home of wealthy tycoon Edwin Litchfield with architect David Hirsch; \$4; children, seniors, \$2. (718-788-8549). Reserve.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. 3/20, 1-4, "SoHo: From Rags to Riches," a tour of SoHo's cast-iron architecture. \$10; 3/20, 1-4: "Scribal Art and the Ketubah," a tour of the Upper West Side studios of contemporary designers, scribes, and illuminators of elaborate Ketubot, Jewish marriage contracts. \$15.

LOOK FOR WILD FOODS—Walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 3/19, Flushing Meadow Park, Queens; 3/20, Prospect Park, Brooklyn.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 3/19 at 8 a.m., an early morning birdwalk; \$2. 3/19 at 9:30 a.m., an exotic tree tour; \$3 (register by 3/17); also, a wetlands walk every Sun. at 1; \$2... **Wave Hill**, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free... **New York Botanical Garden**, Bronx (220-8720): 3/19, 10:30 a.m. to noon: An early-spring shrub walk that begins at the Watson Building lobby; \$2... **Clay Pit Ponds State Park Preserve**, Charleston, S.I. (718-967-1976): 3/20 at 11 a.m., a spring nature walk, to learn about skunk cabbage, coltsfoot, and other early wildflowers. Free... **Staten Island Institute of Arts and Science**, High Rock Park, 200 Nevada Ave., New Drop, N.Y. (718-987-6233): 3/20 at 2, a spring nature walk for the entire family. Free (register at the Visitors Center at 1:45).

URBAN PARK RANGERS—Walks and workshops, most of them free. Call borough offices for the weekend lineup: Bronx: 548-7070 or 589-0096; Brooklyn: 718-287-3400; Manhattan: 397-3080; Queens: 718-699-4294; Staten Island: 718-816-5456.

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. 3/19, a city walk of mid-Manhattan's West Side; meet at 1:30, at the lobby of Whitney Museum of American Art, 787 Seventh Ave., near 51st St. (718-476-2415, nights before 10). \$1.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking. Write P.O. Box 264, N. Y., N. Y. 10274, for schedule of country hikes. 3/20 at 10 a.m.: "Sailors Snug Harbor"—Catch the ferry from Manhattan and meet at St. George ferry terminal at 10:30 a.m. to take S-1 bus along Richmond Terrace to Sailors Snug Harbor, for a walking tour of 19th-century houses; return to Sailors Snug Harbor for a guided tour at 2, with leader Bettye Soffer (718-720-7486). \$1.

SPORTS

BASKETBALL—Knicks, Madison Square Garden (563-8300). 3/14 at 7:30: vs. Cleveland; 3/19 at 7:30: vs. Atlanta. \$8-\$20. . . **New Jersey Nets**, Meadowlands Arena, East Rutherford, N.J. (201-935-8888). 3/16 at 7:30: vs. Milwaukee; 3/18 at 7:30: vs. Atlanta; 3/20 at 1: vs. Indiana; 3/22 at 8: vs. Philadelphia. \$6-\$25.

HOCKEY—Rangers, Madison Square Garden Arena (563-8300). 3/15 at 7:30: vs. Philadelphia; 3/16 at 7:30: vs. Washington; 3/20 at 7:30: vs. Hartford; 3/22 at 7:30: vs. Buffalo. \$10-\$25. . . **New Jersey Devils**, Byrne Arena, East Rutherford, N.J. (201-935-6050). 3/17 at 7:45: vs. Quebec. \$10-\$19. . . **Pro Celebrity Hockey Challenge**, 3/20 at 3. Madison Square Garden Arena (319-7770). Former players and celebrities make up this United States vs. Sweden competition. Expected participants include Bobby Hull, Phil Esposito, Rod Gilbert, Alan Thicke, coached by John McEnroe and Mats Wilander. Free.

BOXING—St. Patrick's Day Special, Madison Square Garden (563-8300), Felt Forum. 3/17 at 7:30. Eight bouts scheduled including light heavyweights Chris Reid vs. Vince Hopper; cruiserweights Seamus McDonagh vs. Raymond Gonzalez; middleweights Matt Sarago vs. Pat Prisco. \$10-\$20. . . **Golden Gloves**, Madison Square Garden Felt Forum, 3/16 at 7:30. Quarterfinal bouts in 62nd annual amateur competition for charity. \$7-\$10.

STEPS—Digital Duo 4-mile and 20-mile runs. Four mile starts at 9 a.m., twenty mile at 9:20 a.m. Runners of all ages and paces are expected to compete in these two runs, which begin and end at 90th and Fifth Ave. in Central Park; sponsored by the New York Road Runners Club (212 860-4455). \$15.

WORLD CUP SABRE CHAMPIONSHIPS—New York University, Jerome E. Coles Center, 181 Mercer St. (980-1013). Competition to determine make-up of U.S. Olympic Team in Seoul next September. 3/19 at 9 a.m.; 3/20 at 3. \$5 includes both days.

HORSE RACING—Aqueduct, through May (718-641-4700). Daily except Tue.; post time, 12:30. \$2, \$5. Featured: 3/17, Kings Point Hdcp.; 3/19, Toboggan Hdcp.; 3/20, Ruthless.

CHILDREN

THE LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor, presents *The Big Apple Circus Clowns*, part of the Happy Concerts for Young People Program. 3/19 at 11 a.m. and 1. Avery Fisher Hall, Broadway at 65th St. (874-6770). \$13-\$20.

MODEL PASSOVER SEDER—Celebrate the holiday with songs, foods, music, and stories. 3/16, 4:30-6:30. Sutton Place Synagogue, 225 E. 51st St. (593-3300). Free.

STORY HOUR—A selection of picture books will be read in French for children ages 3 and 5. 3/18 at 4. French Institute/Alliance Française, 22 E. 60th St. (355-1600, ext. 215). \$1.

ALICE IN WONDERLAND—A children's show adapted from the Lewis Carroll story by The Manhattan Project. Every Tue.-Sun., 3/18-4/3 at 8. The Sanford Meisner Theatre, 164 Eleventh Ave. at 23rd St. (779-7156). \$8.

DONNA ROSE AND HER FRIENDS—A puppet show with songs, storytelling, and audience participation. 3/19 at 2. The Jack and Jill School at St. George's Church, Olmstead Hall, 209 E. 16th St. (475-0855). \$3.

THE LION, THE WITCH, AND THE WARDROBE—A fantasy tale of love and courage based on the C.S. Lewis classic and performed by the Attreach Touring Theatre. 3/19 at 1 and 3. The Triplex, Borough of Manhattan Community College, 199 Chambers St. (618-1980). \$5.

FAMILY CONCERT—Join folk singer Tom Paxton for an afternoon of fun and songs. 3/19 at 2. Packer Collegiate Institute, 160 Joralemon St., Brooklyn Hts. (718-522-5349); also, 3/20 at 2 at Temple Anshe Chesed, 100th St. and West End Ave., Manhattan (718-522-5349). \$8.

PURSuing YOUR PAST—A workshop in which participants learn to investigate the history of their neighborhoods. 3/19 at 2; also, at 3:30. Storyteller Davis Bates in a program entitled *Singing a Story of History*. Museum of the City of New York Auditorium, Fifth Ave. at 103rd St. (534-1672). \$3; children, \$1.

PASSOVER PALETTE ARTS WORKSHOP—The whole family can participate in a sing-along, learn folk-dances, and create matzoh covers, afikomen bags, and pillowcases. 3/20, 2-4. Yeshiva University Museum, Furst Hall, Room 501, Amsterdam Ave. and W. 185th St. (960-5390). \$3; children, \$2.50 (reserve).

CHILDREN'S READING—Author Thomas McKean will use a blend of theater, pantomime, and audience participation to tell unique stories. 3/19 at 3. Books of Wonder, 132 Seventh Avenue at 18th Street (989-3270). Free.

A CELEBRATION OF AFRICAN FOLKLORE—A musical production based on four African folktales. Sat., 3/19 at 1 and 3:30; also, Sun., 3/20 at 3:30. Hartley House Theatre, 413 W. 46th St. (666-1716). \$5 (reserve).

YUEH LUNG SHADOW THEATRE—Enjoy traditional Chinese folk tales. 3/14-3/18 at 10:30 a.m.; also, 3/16 at noon there will be an additional performance plus a lecture-demonstration on the manipulation of Chinese shadow figures. Jamaica Arts Center, 161-04 Jamaica Ave., Queens (718-658-7400). \$2.

STORY HOUR—A variety of stories and tales. Every Sun. at 11 a.m. Eeyore's Bookstore West, 2212 Broadway between 78th and 79th Sts. (362-0634). Free.

JACK AND THE BEANSTALK—A musical fantasy based on the classic fairy tale. Every Sat. and Sun. through 3/27 at 1 and 3:30. Fantasy Playhouse, 317 Merrick Rd., Lynbrook, N.Y. (516-599-1982). \$5 (reserve).

PUPPET SHOW—Variety Show, presented by Pady Blackwood. 3/19 and 3/20 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (369-8890). \$3 (reserve).

CLAY PIT PONDS—End of Carlin St. off Sharrots Rd., Charleston, S.I. (718-967-1976). 3/19, 10 a.m.-11 a.m.: "Parent-Tot Nature Program"—Naturalist Gert Coleman will discuss the rejuvenation of trees and plants; children should dress according to the weather and wear boots. Free (reserve).

SPECIAL EXHIBITS—Dinosaurs—Features dinosaur books, photographs, and models from the collections of Angelo Pastormerlo and John Rodriguez. Through March at the Chatham Square Library, 33 E. Broadway (964-6598). Hours: Mon., Wed., and Thu., 2:30-6; Tue., 2:30-8; Sat., 10 a.m.-5. Free. . . **Art of Urban Indian Children**—See artwork by Native American children living in New York City and Buffalo; all projects relate to Native American culture and heritage; also, **Indians as Children See Them**—An exhibit of artwork by New York City schoolchildren grades k-12, based on an American Native theme, and judged by a five-member arts team. Both exhibits through 5/8 at The Museum of the American Indian, Broadway at 155th St. (283-2420). Hours: Tue.-Sat., 10 a.m.-5; Sun., 1-5. Adults, \$3; children, \$2; Native Americans, free. . . **Carnival of Toys**—Features circus scenes and a procession of vehicles en route to the fairgrounds; also, an array of toys including the "Humpty Dumpty Circus," with a ring, a tent, a cast of clowns, animals, acrobats, cast iron wagons, carts, and more. Through spring at the Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Hours: Tue.-Sat., 10 a.m.-5; Sun. and holidays, 1-5. Free with admission; adults, \$3; children, \$1.

LONG RUNNERS—Mostly Magic: Magicians Brian McGovern and Imam, Sat. at 2. 55 Carmine St. off Sixth Ave. and Bleecker (924-1472). \$7.50 (reserve). . .

13th Street Repertory Company: *The Rose That Refused to Bloom*, a musical about growing up; Sat. at 1 and 3. *The Snow White Show*, Sun. at 1 and 3. 50 W. 13th St. (675-6677). \$4. . . **Michael Taubenslag Productions**: 3/20 at 1:30: *The Funzapoppin' Magic Show*; Jan Hus Playhouse, 351 E. 74th St. (772-9180). \$3.95 (reserve). . . **The Little People's Theater Company**: Every Sat. and Sun. through 4/10; at 1:30: *Goldilocks*; at 3: *Cinderella*. The Courtyard Playhouse, 39 Grove St. (765-9540). \$5 (reserve). . . **The Party Center**: Every Sat. and Sun. at 1: *Cinderella*, plus a sing-along program; performed by the Papageno Puppet Theatre at West Side YMCA, 5 W. 63rd St. (874-3297). \$6 (reserve). . . **New Media Repertory Company**: Every Sat. at 3, through 6/4: *Alfred the Dragon*; a children's show with participation. New Media Repertory Co., 512 E. 80th St. (734-5195). \$4; adults, \$4.50.

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 3/19, 1-2:30: "Papermaking"—Mix warm mush into decorative papers with Princess Belva. Free (reserve).

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Manhattan: 3/16 at 4: "The Captain Dan and Conrad Show," a program with ventriloquism, magic, and audience participation at the **Bloomingdale** branch, 150 W. 100th St. (222-8030). . . 3/17 at 3:30: "Food for Thought," an introduction to the pleasures of poetry at the **Webster** branch, 1465 York Ave. (288-5049). . . 3/17 at 3:30: "Turbino and His Magic," a magic show of ages 6 and up at the **Agular** branch, 174 E. 110th St. (534-2930). . . 3/19 at 2:30: "Folk-songs," presented by Phoebe Berger at the **Lincoln Center** branch, Heckscher Oval, 111 Amsterdam Ave. (870-1630). . . 3/19 at 3: "Spring Origami Workshop," presented by Michael Shall at the **Donnell Library** branch, Central Children's Room, 20 W. 53rd St. (621-0618). Most programs require pre-registration and are subject to change or cancellation.

SOUTH STREET SEAPORT MUSEUM—At the Children's Center, 165 John St. 3/19 at 2: "Whales' Tales: Stories of the Sea"—Hear Captain Jack Putnam tell tales of the sea; through 3/27 at the Putnam Gallery, 213 Water St.: "The Port on Paper"—An exhibit of artwork by New York City children reflecting their views of the seaport of New York; every Sat., at 1, children can create their own artwork with a seaport theme; all workshops are free with museum admission. \$4; children, \$2.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 3/19 and 3/20 at 1 and 3: "Spring Silk Screens"—Participants will make their own silk screens that tell stories about spring. Exhibits: "Nature Area"—Animals to observe. "Pageant of Puppets"—Puppets, marionettes, puppet films, and puppet art activities. See puppets from Italy, marionettes from France, shadow puppets from Thailand and the People's Republic, and learn to use finger, rod, and hand puppets. Hours: Tue.-Fri. 1-5; weekends, 11 a.m.-5. Adults, \$2 (weekends) and \$1 (weekdays); children, \$3, \$2.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. Weekend theme for 3/19, 3/20: "The Court of the Sun King: The Wrightsman Galleries"; weekend activities include films and drawing classes. Gallery Adventure (includes sketching and hands-on-project): Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center; films, Sat. at 10:30 a.m. and 2, Uris Orientation Theater include *Miraj*, *Suspicious Circumstances*, and *Yours for the Taking*; slide talk and gallery hunt: Sun., 1 and 3, Uris Room; art adventure: Drawing for ages 10 and above, Sun. 1:30-3. Free (with admission).

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 3/18 at 2: "Storytime"; at 3: "The Secret Life of Plants"; 3/19 at 2: "The Musical Guide To What's Inside"; 3/20 at 12:30: "Skeleton Story-maker"; at 1:30: "The Mask Man," by Robert Faust; also, "Doctor Dimension and the Rulers of the Universe," an exhibit. Hours: Mon., and Wed.-Fri., 2-5; Sat., Sun., and 10 a.m.-5. Donation.

QUEENS MUSEUM—New York City Building, Flushing Meadow-Corona Park (718-592-2405). Sunday Family Workshop: 3/20 at 2: "Fantastic Family Photo: Photography and Art"—Photographer Sharon Smith will demonstrate what you can create with film. 50 cents. Hours: Tue.-Fri., 10-5; Sat., Sun. noon-5:30. Adults, \$2; children, \$1.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). 3/19, 3/20 at 2 and 3: "The New Stuff: Miracle Materials"—Through the development of new materials and the innovative applications of known substances, participants will see startling changes. Free (with admission). Hours: Wed.-Sun., 10 a.m.-5. Admission: Adults, \$2.50; children, \$1.50.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000, ext. 231). Every Sat. and Sun. at 2: "What's Up?" a free drop-in art workshop for children 6-12. . . Every Sat. at 11 a.m.: "Arty-Facts"—A workshop that explores art concepts with games. Both programs free with museum admission. Hours: 10 a.m.-5, daily. Closed, Tues. Adults, \$3; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 3/19 at 2: "Chinese Folktales"—Enjoy Lucy Wu Mainer as she gives young visitors a glimpse of the mysterious Far East (reserve); through October: "Tales in Tall Trees," a hands-on exhibit about story-making located in the first floor gallery. Hours: Wed.-Fri. 1-4, and Sat.-Sun., 11 a.m.-5. \$2.

NIGHTLIFE

DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd-23rd Sts. (242-9066). Every Fri. from 6-8: Alan Kamen Trio. 3/16: Richard Johnson Group. 3/17: Bob Kaye Group. 3/18, 19: Dennis Moorman. 3/20: Amanda Bradshaw. 3/21: Jim Mason Group. 3/22: Andrew Suh Group. **AE, CB, DC.**

HE BITTER END—149 Bleecker St. (673-7030). 3/16: The Jungle; Blue Blue Blue. 3/17: The Jitterz; Common Ground. 3/18: Last Band on Earth; Tidalwaves. 3/19: Jarryd; The Shane Gang. 3/20: Jeff Golub and Low Profile. 3/21: Netherclass; Code of Silence. 3/22: Lori Carson; Comedy night. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 3/20: Nancy Wilson. 3/21: Lynn Welshman Tentet Jazz Band. 3/22-27: Carmen McRae. "After Hours..." the Dan Harper Quartet play Tue.-Sun. after last set till 4 a.m. **AE.**

HE BOTTOM LINE—15 W. 4th St. (228-7880). 3/16: Gerald Albright. 3/17: John Brannen; Blue Rodeo. 3/18: The Nighthawks featuring Jimmy Hall; Treat Her Right. 3/19: An Evening with the Fugs featuring Ed Sanders and Tuli Kupferberg. 3/20: Annie Haslam. 3/21: Turtle Island String Quartet with D'rol Anger, Dave Balakrisnan, Irene Sazer, and Mark Summer; Philip Aaberg. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 3/19: George Coleman Trio with Harold Mabern and Jamil Nasser. 3/20: Danny Moore Trio with Harold Mabern and Leon 'Boots' Mallison. 3/21-26: Richie Beirach with Ron McClure. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 3/20: Sammy Prince's 2 Tenor Bugle Saxophone Quintet with singer Paula Elliott. 3/21: Hamiet Bluiett Telepathic Big Band. Tue.-Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 3/18: Greg Ryan hosts Ballad Night with Marybeth Lehr, Jim Hawkins and Josephine McNamara. 3/19: Francis O'Connor and Gerry Leary. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 3/20: Al Grey Quintet with Mike Grey, Bobby Durham, Joe Cohn and J.J. Wiggins. 3/21: Les Paul Trio. 3/22-27: The Supremes' Mary Wilson. Shows Tue., Wed. and Sun. at 8 and 10; Thu. at 8 and 11; Fri.-Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 3/16: John Weiss. 3/17: Vladimir Shafranov. 3/18, 19: Vladimir Shafranov with Bob Cranshaw. 3/20: Dave Berkman. 3/22, 23: Michael Weiss. **Upstairs:** 3/18 at 8: Anita Michael, followed by Mark McIntire at 10, and Vicki Sue Robinson at 11:30. 3/19 at 8: Marta Sanders, followed by Cabaret at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.-Sat. from 7:30-12:30 a.m., in addition, from 4-9, Jay D'Amico plays the piano, and after 9:30,

Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4-9, and Mon. 7:30-12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th-98th Sts., 2nd floor (666-3600). 3/16: Andy Stein Trio. 3/17: John Pizzarelli, Jr. Trio. 3/18: Richard Rodney Bennett. 3/19: Judy Barnett Trio. 3/21: Dick Hyman. 3/22: Virg Dzurinko. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 3/16: STUFF II featuring Gordon Edwards. 3/17: Fiona Kennedy; The Shane Gang. 3/18: Emerald City; Felix & The Havanahs. 3/19: Homeboys; Mike Dugan. 3/20: Bernard Grobman; Barbecue Bob and the Spareribs. 3/21: Midnight Jam with Andy Rosen. 3/22: 7 Days; Occam's Razor. **No credit cards.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.-Sat. from 9:30, Sun.-Mon. from 9. Through 3/19: Pianist Dave Leonhart with Ray Drummond on bass. 3/22-26: Pianist John Bunch with Phil Flanigan on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 3/16: Sunny Murry Group. 3/17: The Worms & Honor Among Thieves. 3/18: Paul McMahon; Willem Breuker Kollektief. 3/19: Tim Hill; Alva Rogers. 3/20: Solomonic Quartet. 3/21: Rashied Ali Quartet. 3/22: Peppino D'Agostino; Joshua Freed. **No credit cards.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). The Hot Club of France featuring Frank Vignola, Bob Mastro, Jimmy George, Don Keiling, Murray Wall with guest singer Michele Bautier. Shows Tue.-Sat. at 9:30 and 11:30. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 3/18, 19: McCoy Tyner. 3/25, 26: Art Blakey and The Jazz Messengers. **AE, CB, DC, MC.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Bob Alexander and his Swing Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Combo. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 3/16: Medi Cult; Bethany Wilde; On-Ten-Tu; True Blue. 3/17: The Wolfe Tones; The Clan. 3/18: The Godfathers; Slamin' Warusis; The Nils. 3/19: Woodentops. 3/22: Alpha Blondy and the Solar System. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 3/16: Benny & the Bashers. 3/17: Robert Ross Band. 3/18: Sweetones. 3/19: BAC aka BMT'S. 3/20: Hellhounds. 3/21: The Ben-Wa Boys. 3/22: The Bleeckers with Howie Wyeth. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2-6. Legendary trumpeter Doc Cheatham, Sun. 3-7. Through 3/20: Steve Lacy Sextet. 3/21: Gil Evans' Orchestra. 3/22-27: The Jazztet. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 3/17-19: Singer-flautist Bobbi Humphrey. Shows Wed. at 9, Thu. at 9 and 11, Fri.-Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 3/16: The Ned Sublette Band. 3/17: Surreal McCoys, Bagpiper Harp and Irish Poetry. 3/18, 19: Big Daddy Kinsey and The Kinsey Report. 3/20: Lisa Lowell Band; Division of Labour; The Surreal McCoys. 3/22: The Maudlins; 99 Love Street; Big French. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 3/21: "Salsa Meets Jazz" with Hector LaVoe and his orchestra, Andy Montanez and his orchestra with guest soloist Chico Freeman. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 3/20: The Richie Cole and Hank Crawford Quartet. 3/21: Mel Lewis and the Jazz Orchestra. 3/22-27: The Bobby Hutcherson Quartet. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 3/16-20: The Michael Carvin Quintet. 3/21: Comedy Out of Control with Steve Solis, Jedda Jones and others. 3/22: Richard Clay. Jazz, Tue.-Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 3/19: Guitarist Tal Farlow with Gary Mazzaroppi on bass. 3/20: guitarist Gene Bertoncini with Michael Moore on bass. 3/21-26: Pianist Jane Jarvis with Jack Lesberg on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.-Thu. 11:30 a.m.-3 a.m., Fri. 11:30 a.m.-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 3/16: Hospital Audiences Benefit. 3/17: Walt Michaels and Company; Stout Heart. 3/18, 19: New Riders of the Purple Sage; Surreal McCoys. 3/20: The Nerds; Wild Dream Band. 3/21: Son Seals; Lonnie Brooks. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th-49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Through 3/20: Comedian Paul Rodriguez. 3/21: Comedienne-singer Jamie DeRoy. 3/22: Mike's Big TV Show. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th-27th Sts.** (924-3499). Continuous showcase. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st-82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.-Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 3/16: Magician Imam and comedian Terry Day. 3/17: Magician Torkova and Terry Day. 3/18, 19: Comedian/magician Jack Young with comedian Rob Weinstein. 3/22: Showcase. Tue.-Thu. at 9:30, Fri.-Sat. at 9 and 11. **AE, MC, V.**

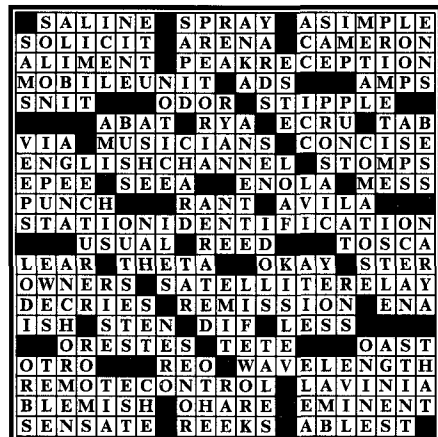
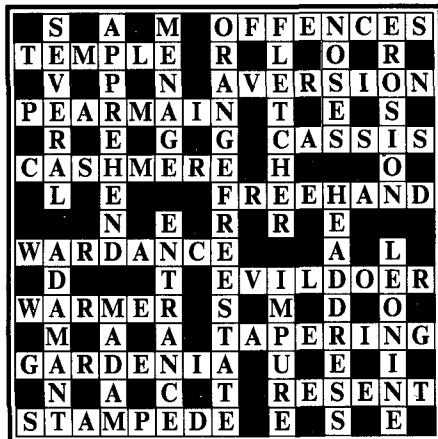
STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 3/20: Brett Butler, Rob Schneider, Red Anderson and Hal Spear. Sun.-Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 7:30, 9:30 and midnight. **AE, MC, V.**

DANCING

CLUB EL MOROCCO—307 E. 54th St. (750-1500). Blue and white zebra stripes, palm trees and starlit ceiling make a unique ambience for dinner and dancing to the El Morocco Orchestra, every Tue.-Sat. from 7-4 a.m. **AE, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through

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NIGHTLIFE

4/2: The Jordan Sandke Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8-3 a.m. **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.-Thu. from 9, Fri.-Sat. from 10. **AE, DC.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.-Thu. from 7:30-1 a.m., Fri.-Sat. from 8-1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.-Sun. from 2:30. 3/19, 26: The 'New' Xavier Cugat Orchestra with Ada Cavallo conducting. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 3/16, 17: Gato Barbieri. 3/18, 19: Loremil Machado and the Sarava Bahia Band. 3/22-24: Astrud Gilberto. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.-Sat. at 6:30: Daugherty and Field. Through 3/19, Wed.-Sat. at 9: La Gran Scena Opera Co. Through 3/19, Thu.-Sat. at 11: The High-Heeled Women in *The Fine Arts & Flea Market Revue*. 3/16 at 11: Mercedes Moore. 3/22-4/9, Tue.-Sat. at 9: Political impressionist Jim Morris. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy*, featuring singer Denise Schaffer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

DUPLEX—55 Grove St. (255-5438). Cabaret-piano bar. 3/16: Comedienne Teri Coyne; Singer Jeff Leoffelholz. 3/17: Singer Karen Simpson; Ricky Ritzel - revue. 3/18: Singer Mary Jo Gennaro; Singer Nancy Timpanaro; Midnight comedy. 3/19: Maggie McDonald in *Days of our Lives*. 3/20: Singer Thos Shipley; Impersonator Tif Rice. 3/21: Singer Jill Cohen; Singer Susan Speidel. 3/22: Singer Tracey Morse; Comedian Taylor Mason. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. Every Mon.-Wed. from 7-10: Singer-pianist Larry King. 3/17, 19: Singer-flautist Susan Bunn. 3/18 at 9: Songwriter-singer Nina Murano. **AE, CB, DC, MC, V.**

ENCORE, ENCORE—318 W. 45th St. (489-6100). New French/American restaurant with singer-pianist Tim Strong, Wed.-Sat. from 9:30-1 a.m. **Panache Encore!** (489-6357). 3/16: Joe Teig. 3/17: Adela Rubio. 3/18: Horowitz & Spector; Mark Nadler. 3/19: *Everything Old Is New Again*. 3/20: Anita Hollander; Pamela Jo Knoy. 3/21: Fred Koller & Dr. Joe Waldbaum. 3/22: Kevin Scott Hall. **AE, DC, MC, V.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 3/16, 17 Wayne Sherwood. 3/18: Barbara Lea. 3/19: Judy Kreston and David Lahm with Curtis Bahn on bass. 3/21: Lynn Zeff with pianist Philip Kern; Frank Underwood. 3/22-24: Yvonne Constant with pianist Stan Free. **AE, CB, DC, MC, V.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite*, musical review featuring David Edwards, Alix Korey, Barbara Marineau, Byron Nease, Thu.-Fri. and Mon. at 8, Sat. at 7 and 10, Sun. at 5:30 and 8. 3/21 at 10: Ken Lundie with Susan Bunn and Luther Fontaine in *Three of a Kind*. **AE, CB, DC, MC, V.**

TROCADERO—91 Charles St., at Bleecker St. (242-0636). 'True Blue: Eugene O'Neill's *Before Breakfast*, Tennessee Williams' *Moony's Kid Don't Cry*, Tue. and Thu. at 7, Wed. at 9. 'True Blue 2: Conrad Bromberg's *The Rooming House*, Henry Wyatt's *I'm Alone, Honest*, Tue. and Thu. 9, Wed. at 7. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 3/26: Andrea Marcovicci, Tue.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz

plays every Sun. from 5:30-11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 3/27: Jazz-pianist George Shearing, every Tue.-Sat. at 10 and midnight. **Belmans Bar:** Pianist Barbara Carroll returns for the season, Tue.-Sat. from 9:45-1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.-Sat. from 8-midnight. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (765-4985) **Café Skylight:** Singer-pianist Sarah McLawler plays Tue.-Sat. from 6:30-midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441). **Notes:** Pianist-singer-songwriter Buck Buchholz plays Tue.-Thu. from 8:30-12:30 a.m. Every Fri. and Sat. from 9-1 a.m., dance the night away to the Peter Valentine Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIAN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Tue.-Sun. from 5-9, Mon. 5-1 a.m., followed by The Eddie Moore Jazz Trio, Tue.-Sun. 9-1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Edward Tone Trio, Tue.-Sat., 7:30-11:30. Pianist Nancy Winston, Sat.-Sun., 6-10. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through March: Pianist Peter Malinverni with Pat O'Leary on bass, Wed.-Thu. from 7:30-12:30 a.m., Fri.-Sat. from 9-1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS-SHERATON—Fifth Ave. at 55th St. (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the Hi-Tops every Sat. from 7-1 a.m. Pianist-singer Bob Wetherbee plays Mon.-Fri. from 5:30-11:30. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th-80th Sts. (724-6868). High-tech piano bar. 3/16: Comedian-impressionist Roger Kabler. 3/17: Singer Annie Hughes. 3/18: Singer Valentine Ryder. 3/19: Singer Maggie Anderson. 3/20: Singer Patrick Dragonette. 3/21: Cathy Darnall and Jay Kerr. 3/22: Singer Jeff Knight. Nightly at 8. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 3/16: Jennifer Winn; Amy Coleman; Selma Hazouri. 3/17: Rochelle Seldin; Susan Borofsky. 3/18: Cynthia Crane; Steven Hayes; Call Me Ethel. 3/19: Steve Hayes; Selma Hazouri. 3/20: Miss Lurain Penny; Cindy Benson; Lise Horton. 3/21: James Pritchard; Call Me Ethel. 3/22: Cayte Thorpe; Linda Strasser. **No credit cards.**

GIORDANO—409 W. 39th St. (947-9811). Italian restaurant/piano bar featuring Daniel Nye at the piano every Tue.-Sat. from 9-1 a.m. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.-Sat. from 7:30. **AE, CB, DC, MC, V.**

MRS. I'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant-piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually-elegant American restaurant-piano bar with singer-pianist Lee Glantz playing jazz favorites and requests every Wed., Thu. and Sat., Clint Hayes takes over on Mon, Tue. and Fri., and Marcy Stein on Sun. **AE, DC, MC, V.**

OH JOHNNY!—248 W. 14th St. (645-1440). Every Mon. and Wed. from 9-3 a.m.: Pianist Roy Bailey. Tue. from 9-3 a.m.: Victoria Shaw. Thu. and Sat. from 6-10: Pianist Berri Blair. Fri. from 6-10: Pianist Tug Wilson. Thu.-Sun. from 10-3: Pianist Jerry Scott. **AE, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar-restaurant. Mon., Tue., Thu.: Andy Monroe. Wed., Sat.: Bobbi Miller. Fri.: Buck Buchholz. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.-Sat. from 6. **AE, CB, DC, MC, V.**

RADIO

HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., March 16

10:00/WNCN—Ravel: *e Tombeau de Couperin*; **Fendelsohn:** *Perpetuum mobile*; **Haydn:** Qt. in A, Op. 55, No. 1.

10:00/WNCN—Handel: Trio Sonata for 2 Oboes 1 F, Op. 5, No. 6; **R. Strauss:** *Capriccio*, Op. 5.

WQXR-AM/FM—Bax: Three Pieces for small Orchestra.

10:00/WNCN—Chopin: *Etudes*, Op. 25, Nos. 9–12; **J. A. Benda:** Sonata for 2 Violins and Harpsichord in E.

10:00/WNCN—Handel: Cto. Grosso in G, Op. 6, No. 1; **Liszt:** Hungarian Rhapsody No. 14 in f.

10:00/WNCN—Haydn: Qt. in G, Op. 54, No. 1; **L. Strauss:** Cto. for Horn No. 1 in E—Flat, Op. 11.

10:05/WQXR-AM/FM—Debussy: *eux*; **Chopin:** *Les Sylphides* Excerpts.

10:20/WNYC—St. Paul Chamber Orchestra.

Argento: *Postcard From Morocco*; **McHugh:** *Crossroads*; **Brahms:** Clarinet Qnt.

10:00/WNCN—Franck: Piano Qnt. in f; **Kreisler:** *Liebesfreud*.

10:06/WQXR-AM/FM—“McGraw-Hill Young Artists Showcase.” Robert Sherman, host.

Thu., March 17

3:00/WNCN—Beethoven: Variations on a Theme from Handel's *Juda Maccabeus* in G; **Bax:** *Eire*: “On the Sea Shore”; **Lully:** *Le Temple de la Paix*.

4:00/WNCN—Borodin: *In the Steppes of Central Asia*; **Haydn:** Qt. in F, Op. 3, No. 5. “Serenade.”

WQXR-AM/FM—Vivaldi: Cto. in d for Viola d'amore, Lute, and Strings.

5:00/WNCN—Berwald: *Play of the Elves*; **Molter:** Cto. for Trumpet and Strings.

6:00/WNCN—Farina: Sonata detta la Polacca;

Debussy: Sonata for Violin and Piano in g.

8:05/WQXR-AM/FM—Beethoven: *Fidelio*; Ov.; **Falla:** *The Three-Cornered Hat*.

8:20/WNYC—Haydn: Qt. in B-Flat;

Hindemith: Qt. No. 5.

9:00/WNCN—“AT&T Presents Carnegie Hall Tonight.” John Rubinstein, host; pianist Bruno Canino. **Brahms:** Qnt. for Piano and Strings in f, Op. 34.

Fri., March 18

3:00/WNCN—Delius: Cto. for Piano in c; **Handel:** Cto. Grosso in B-Flat, Op. 3, No. 1.

4:00/WNCN—Mozart: Divertimento No. 8 in F; **Liszt:** *Légendes*: “St. François d'Assise” (La prédication aux oiseaux); **Vivaldi:** Cto. for Cello, Strings, and Continuo in b, Op. 26, No. 10.

WNYC—Debussy: *La Mer*.

WQXR-AM/FM—Barroso: *Para ninar*.

5:00/WNCN—Paganini: Introduction and Variations on Paisiello's “Nel cor piu non mi sento”; **Rossini:** Sonata for Strings, No. 3 in C.

6:00/WNCN—L. Mozart: Sinfonia burlesca in G; **Schubert:** Marches caractéristiques for Piano Four Hands in C, Op. 121.

8:00/WNCN—Brahms: Piano Works, Op. 118; **Weber:** Variations, Op. 33.

8:05/WQXR-AM/FM—Stravinsky: *The Firebird*.

9:00/WNCN—“Great Performances: Pavarotti Returns to Naples.” Di Capua: *O Sole Mio*; Cottara: *Santa Lucia*; Denza: *Funiculi, Funicula*; Tosti: *Marechiaro*; De Curtis: *Torno a Sorriento*.

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Eugen Jochum, conductor; pianist Veronica Jochum. **Mozart:** Piano Cto. No. 20 in d; **Bruckner:** Sym. No. 9 in d.

Sat., March 19

10:00 a.m./WNCN—Glazounov: Oriental Rhapsody in G, Op. 29; **Handel:** Cto. Grosso in G, Op. 3, No. 3.

10:04 a.m./WQXR-AM/FM—Anonymous: *L'Homme Arme*;

Dohnanyi: Variations on a Nursery Tune; **Bach:** *Well-Tempered Clavier*: Book I, Prelude No. 22 in B-Flat.

11:00 a.m./WNCN—Bach: Cto. for Flute, Violin, and Harpsichord in a; **Wagner:** *Lohengrin*: Prelude to Act III and Bridal Chorus; **Genin:** *Carnival de Venise*, Op. 14.

11:04 a.m./WQXR-AM/FM—Bononcini: Sinfonia Decima for 2 Trumpets and Strings; **Debussy:** Qt. in g, Op. 10; **Smetana:** *Solemn March*.

12:00/WNCN—Haydn: Sym. No. 60 in C, “Il Distratto”; **Pierré:** Introduction and Variation for Saxophone Qt.

12:05/WQXR-AM/FM—Gershwin: Three Preludes.

12:30/WQXR-AM/FM—“The Texaco Metropolitan Opera Broadcast.” Wagner: *Die Walküre* (Behrens, Rysanek, Meier/Levine).

1:00/WNCN—Berlioz: Symphonie funèbre et triomphale, Op. 15; **Litolff:** Cto. Symphonique No. 4 in d, Op. 102.

5:00/WNCN—Brahms: Sonata for Violin and Piano No. 3 in d, Op. 108; **Vivaldi:** Cto. for Oboe in d, Op. 8, No. 9; **Pierré:** *Ramuntcho*: Ov. on Basque Themes.

5:05/WQXR-AM/FM—C. P. E. Bach: Sym. in E; **Sibelius:** Violin Cto. in d; **Chopin:** Scherzo No. 1 in b, Op. 20.

6:00/WNCN—Scriabin: Sym. No. 4, Op. 54, “Poem of Ecstasy”; **Handel:** Cto. for Organ No. 5 in F, Op. 4, No. 5.

8:04/WQXR-AM/FM—The Cleveland Orchestra.

Christoph von Dohnanyi, conductor; violinist Shlomo Mintz. **Neikrug:** Violin Cto; **Bruckner:** Sym. No. 7 in e.

9:00/WNCN—“Saturday Night Opera.” Puccini: *Manon Lescaut* (Freni, Domingo, Bruson, Philharmonia Orch./Sinopoli).

Sun., March 20

10:00 a.m./WNCN—“Classic Guitar.”

Paganini: Sonata for Guitar in A; **Villa-Lobos:** *Estudes for Guitar*, Nos. 9–12; **Ponce:** *Scherzino Mexicano*.

WNYC—Tubin: “Estonian Dance” Suite; **Bach:** Brandenburg Cto. No. 2.

11:00 a.m./WNCN—Liszt: Variations on “Weinen, Klagen, Sorgen, Zagen”; **Rachmaninoff:** *Vocalise*, Op. 34, No. 14.

WNYC—Sviatslav Richter Birthday Program.

12:00/WNCN—Fauré: *Masques et Bergamasques*, Op. 112; **Holst:** “Moorside” Suite; **Sibelius:** *Belshazzar's Feast*, Op. 51.

12:04/WQXR-AM/FM—Schumann: Piano Cto. in a; **Ravel:** Violin and Piano Sonata; **Tchaikovsky:** Serenade in C for Strings.

1:00/WNCN—Chicago Symphony Orchestra. David Zinman, conductor; pianist Jeffrey Kahane. **Weber:** *Euryanthe*: Ov.; **Chopin:** Cto. for Piano No. 2 in f, Op. 21; **Schumann:** Sym. No. 2 in C, Op. 61.

WNYC—Ibert: *Escapes*; **Sibelius:** Sym. No. 1.

3:00/WNCN—Beethoven: Sonata for Horn and Piano in F, Op. 17; **Albinoni:** Cto No. 5 in a, Op. 5, No. 5.

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor; pianist Yvonne Loriod. **Messiaen:** “Turangalila” Sym.

4:00/WNCN—Heinen: Cto. for 4 Recorders and Strings; **Wagner:**

Götterdämmerung: “Siegfried's Rhine Journey.”

5:00/WNCN—Rossini: Woodwind Qt. No. 1 in F; **Chopin:** Mazurkas, Op. 6.

6:00/WNCN—Hoffmeister: Cto. for Flute in D; **Liszt:** Concert Etudes.

8:00/WNCN—Stravinsky: Scherzo Fantastique; **Honegger:** Symphonic Movement No. 3, “Pastorale d'été.”

8:05/WQXR-AM/FM—“Met Life Opera House.” Wagner: *Die Meistersinger* (Ligenda, Domingo, Fischer-Dieskau, Deutsche Oper Orch./Jochum).

9:00/WNCN—Mozart: Cto. for Piano No. 18 in B-Flat; **Berlioz:** *Damnation of Faust*, Op. 24.

Mon., March 21

3:00/WNCN—Dvorak: Serenade for Winds in d, Op. 44; **Moscheles:** *Bonbonnière Musicale*; **Liszt:** *Harmonies poétiques et religieuses*. “Invocation.”

4:00/WNCN—Gebauer: Bassoon Trio in B-Flat, Op. 33, No. 3; **Bruch:** Romance for Violin and Orch., Op. 42.

WQXR-AM/FM—Stravinsky: Scherzo Fantastique.

WNYC—Ravel: *Alborada del gracioso*.

5:00/WNCN—Wagner: *Parsifal*: “Good Friday Music”; **D. Scarlatti:** Sonatas for Harpsichord in G.

6:00/WNCN—Mouret: *Sinfonies de Fanfares*; **Liszt:** Transcendental Etude No. 11 in D-Flat, “Harmonies de Soir.”

8:05/WQXR-AM/FM—Mussorgsky: *A Night on Bald Mountain*; *Pictures at an Exhibition*.

8:20/WNYC—“The Salzburg Festival.” Haydn: String Qt. in G, Op. 74, No. 3; **Ligeti:** String Qt. No. 1; **Schubert:** String Qt. in d.

9:00/WNCN—Hummel: Cto. for Piano in a, Op. 85; **Handel:** Trio Sonata in E.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Leonard Slatkin, conductor; pianists Katia and Marielle Labèque. **Ravel:** *Le Tombeau de Couperin*; **Poulenc:** Cto. in d for 2 Pianos; **Milhaud:** *The Creation of the World*, Op. 81; **Ibert:** *Divertissement*.

Tue., March 22

3:00/WNCN—Chopin: Ballade No. 4 in f, Op. 52; **Haydn:** Trio No. 3 in G, “London”; **Berlioz:** *Roman Carnival*: Ov., Op. 9.

4:00/WNCN—Boccherini: Sym. No. 1 in B-Flat, Op. 21; **Elgar:** Serenade for Strings in e, Op. 20.

WNYC—Copland: Sextet.

WQXR-AM/FM—Debussy: *The Afternoon of a Faun*: Prelude.

5:00/WNCN—Wolf: *Intermezzo*; **Schubert:** Impromptu in f, Op. 142, No. 1.

6:00/WNCN—Mozart: Complete Dances and Marches, Volume 5; **MacDowell:** Sonata for Piano No. 1, Op. 45, “Tragica.”

7:00/WNCN—Debussy: *La Mer*; **Beethoven:** Minuets for 2 Violins and Bass.

8:05/WQXR-AM/FM—Mussorgsky: *Pictures at an Exhibition*; **Borodin:** *In the Steppes of Central Asia*.

8:20/WNYC—The Minnesota Orchestra. Neemi Jarvi, conductor. **Tubin:** “Kratt Ballet” Suite; **Vaughan Williams:** *The Lark Ascending*; **Glazounov:** Sym. No. 8.

9:00/WNCN—Dvorak: Sym. No. 5 in F, Op. 76; **Schubert:** Serenade.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Rafael Fruehbeck de Burgos, conductor; clarinetist Anthony M. Gigliotti. **Haydn:** Sym. No. 6 in D, “Le Matin”; **Argento:** *Capriccio for Clarinet and Orch.*; **Stravinsky:** *The Rite of Spring*.

TELEVISION

LISTINGS

COMPILED BY TONY COOK

Weekdays, March 16-18 and March 21-22

2 WCBS
975-4321
4 WNBC
664-4444
5 WNYW
535-1000
7 WABC
887-7777
9 WWOR
(201) 330-2153
11 WPIX
949-1100
13 WNET
560-2000
21 WLIW
(516) 454-8866
31 WNYC
669-7800
H HBO
512-1208
M CINEMAX
512-1208
N UPTOWN
304-3000
S SHOWTIME
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
2 Business This Morning
4 News
5 Saber Rider
7 World News
9 Romper Room
11 Wed.: Open Mind.
Public Affairs.
Thu.: *Apprenda Ingles*
Fri.: *Message From Garcia*
Mon.: *Insight*
Tue.: *Carrascoldas*
13 Learn to Read
H Wed.: Movie: Dusty
M Wed.: Movie: Alfe
Fri.: *Movie: Good Girls Go to Paris*

6:30 a.m.
2 News
4 Before Hours
5 Silverhawks
6 Zoobilee Zoo
11 Smurfs
13 New Jersey News (except Mon.)
Mon.: *Body Watch*
H Fri.: Safe Harbor
M Mon.: Movie: State Fair
S Fri.: Movie: Once Bitten
Tue.: *My Seventeenth Summer*

6:35 a.m.
S Thu.: Movie: Nightside

6:45 a.m.
4 News
21 A.M. Weather

7:00 a.m.
2 This Morning
4 Today
5 Woody Woodpecker
7 Good Morning America
9 Beverly Hills Teens
11 Transformers
13 Sesame Street
21 Liliya, Yoga, and You
31 Ohayo! New York
H Thu.: The Bernstein Bears' Easter Surprise
Fri., Tue.: *Seabert*
Mon.: *A Winter Story*
M Thu.: Movie: Bring on the Night
Tue.: *Movie: Springtime in the Rockies*
S Wed.: Michael Jackson
Mon.: *Mystery at Fire Island*

7:30 a.m.
5 Flintstones
9 Jetsons
11 Jem
21 Hooked on Aerobics
H Fraggie Rock
M Fri.: Movie: To Be or Not to Be
S Tue.: Movie: No Big Deal

8:00 a.m.
5 Bugs and Porky
9 Bugs Bunny
11 Bionic Six
13 Mon., Tue.: Captain Kangaroo
21 Sesame Street (except Thu.)
Thu.: *Sesame Street Special*
H Wed.: Movie: Care Bears Movie II
Thu.: *Movie: If Ever I See You Again*
Fri.: *Movie: Absence of Malice*

Mon.: *Movie: The Lion of Africa*
Tue.: *Movie: Once Bitten*
M Wed.: Movie: The McKenzie Break
S Wed.: Movie: Young Sherlock Holmes
Thu.: *Movie: Playing for Keeps*
Mon.: *Movie: Star Trek IV: The Voyage Home*

8:15 a.m.
13 Wed.-Fri.: Mister Rogers

8:30 a.m.
5 My Little Pony
9 Dinosaurs
11 Teddy Ruxpin
13 Mon., Tue.: Mister Rogers
M Mon.: Movie: The Law vs. Billy the Kid

M Tue.: Movie: Sweet Bird of Youth
S Fri.: Movie: Moonlight

9:00 a.m.
2 The Judge
4 Geraldo
5 Leave It to Beaver
7 Morning Show
9 I Dream of Jeannie
11 Good Times
13 Sesame Street
21 Instructional Television (concludes at 3)
31 Home Stretch (except Thu.)
Thu.: *Special: St. Patrick's Day Parade*
M Thu.: Movie: The Great Train Robbery
S Tue.: Eric Clapton

9:30 a.m.
2 Divorce Court
5 I Love Lucy
9 Carol Burnett
11 Gimme a Break
31 Body Electric (except Thu.)
H Wed.: Movie: The Jewel of the Nile
Tue.: *Movie: Country*
M Fri.: Movie: Seven Brides for Seven Brothers

10 a.m.
2 Blackout
4 Sale of the Century
5 I Love Lucy
7 Sally Jessy Raphael
9 Marcus Welby, M.D.
11 Benson
31 Wed.: American Interests
Fri.: *Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
13 Thu.: Movie: The Sky's No Limit
Fri.: *Movie: Rocky IV*
Mon.: *Suzi's Story*
M Wed.: Movie: State Fair
Mon.: *Movie: The Return of Monte Cristo*
S Wed.: Movie: The Glass Bottom Boat
Thu.: *Movie: Above and Beyond*
Fri.: *Movie: Don't Go Near the Water*
Mon.: *Movie: Summer Stock*
Tue.: *Movie: Anything Goes*

10:30 a.m.
2 New Card Sharks
4 Classic Concentration
5 Bewitched
7 Jeopardy II
11 Best Talk in Town
31 Wed.: Ask Congress
Fri.: *Tony Brown*
Mon.: *Globe Watch*
Tue.: *State of the Arts*
M Wed.: Movie: Good Girls Go to Paris

11:00 a.m.
2 Price Is Right
4 Wheel of Fortune
5 Dukes of Hazzard
7 Who's the Boss?
9 People Are Talking
11 Perry Mason
31 Wed.: Wildside
Thu.: *Homestretch*
Fri.: *Complete Gilbert and Sullivan*
Mon.: *Faces of Japan*
Tue.: *Broadway Magazine*
H Mon.: Movie: Say, Yes
M Thu.: Movie: Lisa

11:30 a.m.
4 Win, Lose, or Draw
7 Home
31 Wed.: Martha Mitchell of Possum Walk
Thu.: *Body Electric*
Mon.: *American Art*
Tue.: *Body Watch*
H Wed.: Movie: 84 Charing Cross Road
Thu.: *Movie: The Lion of Africa*
Fri.: *Movie: Lethal*
Tue.: *Movie: The Sky's No Limit*
M Fri., Mon.: Comedy Experiment

NOON
2 News
4 Super Password
5 Starsky & Hutch
7 Ryan's Hope
9 News
11 Odd Couple (except Thu.)

Thu.: *Special: St. Patrick's Day Parade* (concludes at 3)
31 Wed.: Black Forum
Thu.: *Economics*
U.S.A.
Mon.: *The Outlaw*
Tue.: *Discoveries Under Water*

M Wed.: Movie: Haywire
Fri.: *Movie: Saving Grace*
Mon.: *Movie: Golden Girl*
Tue.: *Movie: Ship of Fools*
S Wed.: Movie: Long Day's Journey Into Night
Thu.: *Movie: Cross Creek*
Fri.: *Movie: The Jewel of the Nile*
Mon.: *Movie: Playing for Keeps*
Tue.: *Movie: Jaws 2*

12:30
2 Young and the Restless
4 Scrabble
7 Loving
11 Wed.: Movie: Nunzio (1978). David Powell.

Fri.: *Movie: Skyjacked* (1972). Charlton Heston.
Mon.: *Special: The Rich and Famous: 1988*
Tue.: *Movie: The Last Sunset* (1961). Rock Hudson.
31 Wed.: European Journal
Thu.: *Personal Finances*
H Mon.: Movie: Lethal

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
9 High Rollers
31 Wed.: Mystery!
Inspector Morse
Thu.: *Upstairs, Downstairs*
Fri.: *The Write Course*
Tue.: *Masterpiece Theatre: Day After the Fair*
H Fri.: Movie: America Undercover: "Cops"
Tue.: *Movie: Care Bears Movie II*
M Thu.: Movie: Mrs. Soffel

1:30
2 Bold and the Beautiful
9 Love Connection
31 Fri.: American Adventure
H Wed.: Movie: Say, Yes
Thu.: *Movie: Dirty Tricks*

2:00
2 As the World Turns
4 Another World
5 Thundercats
7 One Life to Live
9 Newlywed Game
31 Wed.: Madeleine Cooks
Thu.: *National Geographic Special*
Fri.: *America*
Mon.: *Mechanical Universe*
Tue.: *Voices & Visions*
H Fri.: Movie: The Sterile Cuckoo
Mon.: *Movie: Lucky Lady*
M Fri.: Movie: Lust for Life
Mon.: *Movie: The Black Arrow*
S Thu.: Movie: To Be or Not to Be
Fri.: *Movie: Star Trek IV: The Voyage Home*
Mon.: *Movie: Raising Arizona*
Tue.: *Movie: To Be or Not to Be*

2:30
5 Bugs & Porky
9 Dating Game
11 Spiral Zone (except Thu.)

31 Wed.: Creative Living
Fri., Mon.: *This Old House*
H Tue.: Movie: If Ever I See You Again
13 Wed.: Movie: Nob Hill
Tue.: *Movie: Choke Canyon*

3:00
2 Guiding Light
4 Santa Barbara
5 Dennis the Menace
7 General Hospital
9 Cannon
11 Ghostbusters
13 Frugal Gourmet
21 Mister Rogers
31 Square One
H Wed.: Down at Fraggle Rock
Thu.: *Movie: Munchies*
M Thu.: Movie: The Real Buddy Holly Story
S Wed.: Michael Jackson

3:30
5 Real Ghostbusters
11 G.I. Joe
13 Mon., Tue.: Mister Rogers
21 Sesame Street (except Thu.)
Thu.: *Sesame Street Special*
31 Video Music Box
M Mon.: Movie: The Adventures of Hajji Baba

3:40
13 Wed.-Fri.: Frugal Gourmet

4:00
2 Superior Court
4 Donahue
5 Ducktales
7 Oprah Winfrey Show (except Wed.)
Wed.: *AfterSchool Special*
9 Barnaby Jones
11 Eight Is Enough
13 Mon., Tue.: Sesame Street
H Wed.: Movie: Dusty Frie: Safe Harbor

(cc)
Mon.: *Movie: Dusty*
M Wed.: Movie: Howard the Duck
Thu.: *Movie: Raising Arizona*
Fri.: *Movie: Three Came Home*
Tue.: *A Reggae Session*
S Wed.: Movie: Treasure Island
Thu.: *Jack of Hearts*
Fri.: *Movie: Hockey Night*
Mon.: *Mystery at Fire Island*
Tue.: *My Seventeenth Summer*

:10
3 Wed.: Wonderworks
 Thu., Fri.: Sesame
 Street

:15
1 Tue.: **Movie:** Special
 People

:30
2 People's Court
3 Double Dare
1 Square One

31 3-2-1 Contact
H Thu.: Don't Touch
 Fri.: The Pilot
S Thu.: **Movie:** No Big
 Deal

5:00
2 **4** **7** News
5 Diff'rent Strokes
9 T.J. Hooker
11 Little House on the
 Prairie

18 Mon., Tue.: 3-2-1
 Contact
21 Sesame Street (except
 Wed., Fri.)
 Wed., Fri.: Sesame
 Street Special
31 Wed.: Take Charge
 Thu.: American
 Interests
 Fri.: Kvitny Report
 Mon.: Looking East
 Tue.: Body Electric

H Fri.: **Movie:** Lucky
 Lady
M Mon.: **Movie:** The
 Great Train Robbery
 Tue.: **Movie:** The
 Cheyenne Social Club
S Mon.: **Movie:** The
 Brass Ring
 Tue.: **Movie:** The
 Adventures of Mark Twain
 (cc)

5:15
13 Thu., Fri.: Mister
 Rogers
H Thu.: **Movie:** Secrets
 of a Mother and Daughter

5:30
2 News
5 Facts of Life
13 Mon., Tue.: Square
 One
31 City Comment

TELEVISION

H Wed.: **Movie:** Oliver's
 Story
 Mon.: Safe Harbor
M Thu.: **Movie:** All
 Hands on Deck
S Fri.: **Movie:** My
 Seventeenth Summer

5:45
31 News From City Hall

5:55
13 Thu., Fri.: Square One

Weeknights, March 16-18 and March 21-22

WED., MAR. 16

:00
2 **4** **7** News
3 Three's Company
1 Magnum, P.I.
1 Webster
1 Newton's Apple
1 Italian programming
 (concludes at 8)
1 **Movie:** The
 Manhattan Project
3 **Movie:** Young
 Sherlock Holmes

:30
3 Family Ties
7 News
1 The Jeffersons
3 New Jersey News
1 Nightly Business Report

:00
2 **4** **5** News
7 Jeopardy
3 \$100,000 Pyramid
1 Cheers
3 Nightly Business Report
1 Contact: Long Island
1 Suzi's Story

:30
2 Wheel of Fortune
4 We Got It Made
5 Current Affair
7 Hollywood Squares
9 Barney Miller
1 News
13 MacNeil/Lehrer
2 World of Survival.
 explores the coral reefs of
 Australia.

:00
2 **Special:** Garfield Goes
 Hollywood
4 Aaron's Way
5 **Movie:** Darby O'Gill
 and the Little People (1959).
 Sean Connery.
7 Growing Pains
9 Evening Magazine
11 Hill Street Blues
20 Hollywood Legends
31 Dark Shadows
H **Movie:** The Clan of
 the Cave Bear
M **Movie:** Fiddler on the
 Roof
N **Movie:** Kaos
S Brothers

8:30
2 **Special:** Snoopy Is
 Getting Married, Charlie
 Brown
7 Head of the Class
 (cc)
9 Entertainment Tonight
13 Hollywood Legends:
 "Grace Kelly." An
 intimate look at actress
 Grace Kelly's life and
 career with home movies,
 clips from her films, and
 interviews with the stars
 who knew her best.
31 Eastenders
S It's Garry Shandling's
 Show

9:00
2 Jake & the Fat Man
4 Highway to Heaven
7 Hooperman
9 Morton Downey Show
11 **Movie:** Bonanza: The
 Next Generation (1988).
 Michael Landon Jr.
31 Edge of Darkness
S **Movie:** Number One
 With a Bullet

9:10
21 **Movie:** The Swan
 (1956). Grace Kelly.

9:30
7 Slap Maxwell

9:35
13 **Movie:** The Swan
 (1956). Grace Kelly, Alec
 Guinness. Beautiful
 costume romance, based
 on the Molnar play, about
 a crowned prince
 searching for an
 appropriate wife; Kelly is
 stunning!

10:00
2 The Equalizer
4 A Year in the Life
5 **9** News
7 Dynasty
31 Kvitny Report
H The Hitchhiker

10:30
31 Eye on Ireland
H **Movie:** 84 Charing
 Cross Road

11:00
2 **4** **11** News
5 M*A*S*H
7 News
9 Benny Hill
31 Rai/U.S.A.
M **Movie:** Always
S **Movie:** Simply
 Irresistible

11:30
4 Tonight Show
5 Late Show
7 Nightline
H **Movie:** Basketball: Knicks
 vs. Philadelphia
11 The Honeymooners
20 Butterflies
N The Many Roles of Alec
 Guinness

11:35
2 Adderly

11:55
13 National Geographic
 Special

MIDNIGHT
7 **Movie:** Amelia
 Earhart (1976). Susan
 Clark.
11 Star Trek
20 Nightly Business Report
N **Movie:** Peeping Tom

12:15 a.m.
H On Location

12:30 a.m.
4 David Letterman

5 WKRP in Cincinnati
21 Nova Special: "Whale
 Rescue"
5 Elayne Boosier

12:45 a.m.
2 **Movie:** Copacabana
 (1985). Barry Manilow.

12:50 a.m.
M **Movie:**
 Heaven Help Us

1:00 a.m.
5 All in the Family
11 Twilight Zone
13 Masterpiece Theatre:
 The Jewel in the Crown

1:15 a.m.
H **Movie:** A Night in
 Heaven

1:30 a.m.
4 **11** News
5 Get Smart
S **Movie:** Long Day's
 Journey Into Night

2:00 a.m.
4 Wil Shriner Show
5 **Movie:** Blood of the
 Vampire (1958). Donald
 Wolf.
9 Home Shopping
11 Focus on Success

2:05 a.m.
2 News
13 MacNeil/Lehrer

2:30 a.m.
11 Keys to Success

2:40 a.m.
H **Movie:** The Jewel of
 the Nile
M **Movie:** Sid and Nancy

2:55 a.m.
7 News

3:00 a.m.
4 Hit Squad
11 Streets of San Francisco
13 Remembering Bing

3:25 a.m.
7 **Movie:** On the Run
 (1956). Neil McCallum.

3:30 a.m.
4 Matchmaker

3:50 a.m.
5 Weight Loss

4:00 a.m.
4 New Record Guide
11 Harry O

4:30 a.m.
4 New Wilderness
H The Hitchhiker

4:35 a.m.
13 Benny Goodman: Let's
 Dance
M **Movie:** A Star Is Born

5:00 a.m.
4 Slim Cooking
11 Focus on Success
H **Movie:** The Clan of
 the Cave Bear
S **Movie:** Treasure Island

5:30 a.m.
4 Getting in Touch
5 Kideo
7 Morning Stretch
11 News

THU., MAR. 17

6:00
2 **4** **7** News
5 Three's Company
9 Magnum, P.I.
11 Webster
21 Newton's Apple
31 Italian programming
 (concludes at 8)
S **Movie:** Playing for
 Keeps

6:30
5 Family Ties
7 News
11 The Jeffersons
13 New Jersey News
21 Nightly Business Report

7:00
2 **4** **5** News
7 Jeopardy
9 \$100,000 Pyramid
11 Cheers
13 Nightly Business Report
21 Contact: Long Island
H Headlines

7:30
2 Wheel of Fortune
4 Out of This World
5 Current Affair
7 Hollywood Squares
9 Barney Miller
11 News
13 MacNeil/Lehrer
21 World of Survival:
 "Tigers"
H **Movie:** Once Bitten
M **Movie:** The Money Pit

8:00
2 48 Hours
4 Cosby Show
5 **Movie:** Villa Rides
 (1968). Yul Brynner.
7 Probe
9 Evening Magazine
11 **Movie:** The Quiet
 Man (1952). John Wayne.
21 Wild America: "Wild
 Turkey"
31 Dark Shadows
N **Movie:** Summer
S **Movie:** To Be or Not to
 Be

8:30
4 A Different World
9 Entertainment Tonight
13 **Movie:** That's
 Dancing! (1985). Gene
 Kelly. A light-hearted
 look at dance in
 Hollywood, tracing the
 careers of greats like Fred
 Astaire, Ginger Rogers,
 and Gene Kelly; includes
 clips from film musicals
 from the 1930s through
 the 1980s.
31 Eastenders

8:40
21 This Old House

9:00
2 Simon & Simon
4 Cheers
7 Hotel
9 Morton Downey Show
31 Mystery!: Rumpole of
 the Bailey
H **Movie:** Lethal Weapon
M **Movie:** Jocks

9:20
21 Mystery!: Rumpole of
 the Bailey

9:30
4 Night Court

10:00
2 Knots Landing
4 L.A. Law
5 **9** News
7 Buck James
31 Tenko
N **Movie:** The Good
 Father
S **Movie:** Avenging Force

10:30
21 The Sandbaggers.
 Return of the popular spy
 series starring Roy
 Marsden.
M **Movie:** Free Ride

10:55
13 An Evening With Gene
 Kelly. A look at one of
 America's dance legends,
 featuring highlights from
 his best musical films.

11:00
2 **4** **7** **11** News
5 M*A*S*H
9 Simon & Simon
31 Rai/U.S.A.
H On Location

11:30
4 Tonight Show
5 Late Show
7 Nightline
11 The Honeymooners
21 Bless Me Father

11:35
2 **College Basketball:**
 NCAA Championship—
 First Round

11:45
S **Movie:** Cross Creek

MIDNIGHT
7 **Movie:** The Pink
 Jungle (1968). James
 Garner.
9 Entertainment Tonight
11 Star Trek
13 Voices & Visions:
 "Marianne Moore"
21 Nightly Business Report
M **Movie:** Raising
 Arizona
N **Movie:** Rate It X

12:05 a.m.
H The Lost Minutes of
 Billy Crystal

12:30 a.m.
4 David Letterman
5 WKRP in Cincinnati
9 Carol Burnett

21 Hollywood Legends:
 "Grace Kelly"
 12:40 a.m.
H **Movie:** Munchies

1:00 a.m.
5 All in the Family
9 Joe Franklin Show
11 Twilight Zone
13 Masterpiece Theatre:
 The Jewel in the Crown

1:30 a.m.
4 **11** News
5 Get Smart

1:35 a.m.
M **Movie:** Deadtime
 Stories

1:55 a.m.
S **Movie:** Young Lady
 Chatterly II

2:00 a.m.
4 Wil Shriner Show
5 **Movie:** The Fighting
 69th (1940). James
 Cagney. Colorized
 version.
9 Home Shopping
11 A Celebration of Caring
13 MacNeil/Lehrer

2:05 a.m.
2 **7** News
H **Movie:** Dead of Winter

2:30 a.m.
11 Twilight Zone

2:35 a.m.
7 **Movie:** Flat Top
 (1952). Sterling Hayden.

3:00 a.m.
4 Hit Squad
11 Lifestyles of the Rich and
 Famous
13 Hollywood Legends:
 "Grace Kelly"
M **Movie:** Return to
 Horror High

3:25 a.m.
S **Movie:** Nightside

3:30 a.m.
4 Matchmaker

3:50 a.m.
H Really Weird Tales

4:00 a.m.
4 New Record Guide
5 I Love Lucy
11 Harry O
13 **Movie:** The Swan
 (1956). Grace Kelly.

4:25 a.m.
H **Movie:** Lethal Weapon

4:30 a.m.
4 New Wilderness
7 The Avengers

4:35 a.m.
M **Movie:** Torment

4:50 a.m.
S **Movie:** No Big Deal

5:00 a.m.
4 Slim Cooking
11 Twilight Zone

TELEVISION

5:30 a.m.

- 5 Kideo
- 7 Morning Stretch
- 11 News

FRI., MAR. 18

6:00

- 2 4 7 News
- 5 Three's Company
- 9 Magnum, P.I.
- 11 Webster
- 21 Newton's Apple
- 31 Italian programming (concludes at 8)
- M Movie: To Sir With Love

6:25

- S Movie: Once Bitten

6:30

- 5 Family Ties
- 7 News
- 11 The Jeffersons
- 13 New Jersey News
- 21 Nightly Business Report

7:00

- 2 4 5 News
- 7 Jeopardy
- 9 \$100,000 Pyramid
- 11 Cheers
- 13 Nightly Business Report
- 21 Contact: Long Island
- H Boxing's Greatest Knockouts

7:30

- 2 Wheel of Fortune
- 4 You Can't Take It With You
- 5 Current Affair
- 7 Hollywood Squares
- 9 Barney Miller
- 11 News
- 13 MacNeil/Lehrer
- 21 World of Survival

8:00

- 2 Beauty and the Beast
- 4 Highwayman
- 5 Movie: Adventures of Robin Hood (1938). Errol Flynn.
- 7 Perfect Strangers
- 9 Evening Magazine
- 11 Hill Street Blues
- 21 Nature: "Tiger." An intimate view of a wild female tiger raising her cubs from infancy through the first year.
- 31 Washington Week
- H Movie: Streets of Gold
- M Movie: Armed and Dangerous
- N Movie: Comic Magazine
- S Movie: The Jewel of the Nile

8:30

- 7 Full House
- 9 Entertainment Tonight
- 13 Wall Street Week
- 31 Eastenders

9:00

- 2 Dallas
- 4 Miami Vice
- 7 Mr. Belvedere
- 9 Morton Downey Show
- 11 Movie: The Five of Me (1981). David Birney.
- 13 Great Performances: Pavarotti Returns to Naples. Tenor Luciano Pavarotti stars in a musical tribute to the beauty and tradition of this seaside city; stereo-simulcast over WNCN-FM.
- 21 Country Music Crossroads. A country music extravaganza featuring some of the best talent in the field; hosted by Marie Osmond with

performances by singers Randy Travis, Reba McEntire, and more.

31 Movie: Doctor Who

9:30

- 7 The Thorns
- H Movie: Rocky IV
- M Comedy Experiment

9:45

- S Comedy Club Network

10:00

- 2 Falcon Crest
- 4 Sonny Spoon
- 5 9 News
- 7 20/20
- M Movie: Angel Heart
- N Movie: Alfie
- S It's Garry Shandling's Show

10:15

- 13 Edith Piaf: I Regret Nothing. Documentary about the legendary French pop singer with film clips and photographs; narrated by Louis Jourdan.

10:30

- S Brothers

11:00

- 2 4 7 11 News
- 5 M*A*S*H
- 9 Simon & Simon
- 31 World TV Presents (Chinese programming)
- H Tanner '88
- S Super Dave

11:30

- 4 Tonight Show
- 5 Late Show
- 7 Nightline
- 11 The Honeymooners
- 21 Washington Week
- H Movie: The Patriot
- S Movie: Star Trek IV: The Voyage Home

11:35

- 2 College Basketball: NCAA Championship—First Round

11:55

- M Movie: Emmanuelle IV

MIDNIGHT

- 7 Movie: She (1965). Ursula Andress.
- 9 Entertainment Tonight
- 11 Star Trek
- 13 Hollywood Legends: "Marilyn Monroe"
- 21 Nightly Business Report
- N Movie: Absolute Beginners

12:30 a.m.

- 4 David Letterman
- 5 WKRP in Cincinnati
- 9 Carol Burnett
- 21 Movie: That Certain Age (1938). Deanna Durbin. Deanna at her musical best as a teenage girl who develops a crush on one of her father's friends; they don't make them like this any more!

1:00 a.m.

- 5 All in the Family
- 9 Joe Franklin Show
- 11 Run Away With the Rich and Famous
- 13 Masterpiece Theatre: The Jewel in the Crown
- H Movie: Lethal

1:20 a.m.

- M Movie: Bolero

1:30 a.m.

- 4 Friday Night Videos

5 Get Smart

11 News

5 Movie: The Killing Machine

2:00 a.m.

- 5 Hair Loss
- H Movie: Ryan's Daughter (1970). Robert Mitchum.
- 11 Dempsey and Makepeace
- 13 MacNeil/Lehrer

2:05 a.m.

- 7 News

2:15 a.m.

- 2 Win, Lose, or Draw (schedule from 2 a.m.—5 a.m. is tentative because of NCAA basketball game.)

2:30 a.m.

- 4 News
- 5 Movie: The Flesh Eaters (1966). Rita Morley.
- H Movie: The Night Stalker

2:35 a.m.

- 7 Movie: Thunder and Lightning (1977). Kate Jackson.

2:45 a.m.

- 2 Movie: A Double Life (1978). Dack Rambo.

3:00 a.m.

- 4 Wil Shriner Show
- 11 Streets of San Francisco
- 13 Movie: That's Dancing!

3:05 a.m.

- M Movie: Link

3:10 a.m.

- S Movie: Moonlight

4:00 a.m.

- 4 Hit Squad
- 11 Harry O

4:10 a.m.

- H Movie: Streets of Gold

4:20 a.m.

- 5 I Love Lucy

4:30 a.m.

- 4 Matchmaker
- 7 The Avengers

4:35 a.m.

- S Movie: My Seventeenth Summer

4:50 a.m.

- M Movie: The Gambler

5:00 a.m.

- 2 Newsmakers
- 4 New Record Guide
- 9 Saturday Night Live
- 11 U.S. Farm Report

5:20 a.m.

- 13 An Evening With Gene Kelly

5:30 a.m.

- 4 Ben Casey
- 11 News
- 7 New York Views

5:35 a.m.

- S Movie: Hockey Night

5:40 a.m.

- H Tanner '88

MON., MAR. 21

6:00

- 2 4 7 News
- 5 Three's Company
- 9 Magnum, P.I.
- 11 Webster
- 13 Wild America
- 21 Newton's Apple
- 31 Italian programming (concludes at 8)

H Movie: Rocky IV

6:30

- 5 Family Ties
- 7 News
- 11 The Jeffersons
- 13 New Jersey News
- 21 Nightly Business Report
- S Movie: Valley of the Kings

7:00

- 2 4 5 News
- 7 Jeopardy
- 9 \$100,000 Pyramid
- 11 Cheers
- 13 Nightly Business Report
- 21 Contact: Long Island
- M Chet Atkins

7:30

- 2 Wheel of Fortune
- 4 Marblehead Manor
- 5 Current Affair
- 7 Hollywood Squares
- 9 Barney Miller
- 11 News
- 13 MacNeil/Lehrer
- 21 World of Survival: "Elephants"
- H Fraggle Rock

8:00

- 2 Kate & Allie
- 4 Alf
- 5 Movie: Love Letters (1983). Jamie Lee Curtis.
- 7 MacGyver
- 9 Movie: Saturday, Sunday, Monday (1975)
- 11 Special: National Geographic on Assignment
- 21 Discoveries Under Water: "Treasure is Trouble." Premiere of the eight-part series tracing the history of underwater archaeology; includes an examination of the ethics of treasure hunting as well as the difference between archaeology and treasure hunting.
- 31 Dark Shadows
- H Movie: The World According to Garp
- M Movie: Something Special
- N Movie: Dancing in the Dark
- S Movie: Star Trek IV: The Voyage Home

8:30

- 2 Designing Women
- 4 Valerie's Family
- 13 Adam Smith
- 31 Eastenders

9:00

- 2 Newhart
- 4 Special: Academy of Country Music Awards
- 7 Movie: God Bless the Child (1987). Mare Winningham. Interesting drama of a young mother desperately trying to escape the cycle of poverty.
- 11 Special: Smithsonian Treasures
- 13 Movie: Sherman's March (1986). Ross McElwee.
- 31 All the World's a Stage: "The Vices of Mankind." Examines the French Theater of the 17th-century.

9:10

- 21 Best of Phenomenal World

9:30

- 2 Eisenhower & Lutz
- M Movie: The Manhattan Project

10:00

- 2 Wiseguy
- 5 9 News
- 31 Poldark
- N Movie: Rate It X
- S Movie: Blood Ties

10:15

- H Tanner '88

11:00

- 2 4 7 11 News
- 5 M*A*S*H
- 9 Simon & Simon
- 21 Are You Being Served?
- 31 Rai/U.S.A.
- H Movie: Lethal

11:30

- 4 Best of Carson
- 5 Late Show
- 7 Nightline
- 11 The Honeymooners
- 13 Upstairs, Downstairs
- 21 TV Classics: What's My Line? Panelists Arlene Francis, Desi Arnaz, Dorothy Kilgallen, and Fred Allen try to guess the occupations of guests; John Daly serves as moderator.
- M Movie: Jocks

11:35

- 2 Hunter

MIDNIGHT

- 7 Movie: A Man Could Get Killed (1966). James Garner.
- 9 Entertainment Tonight
- 11 Star Trek
- 21 Nightly Business Report
- N Movie: Desert Hearts

12:10 a.m.

- S Movie: Raising Arizona

12:30 a.m.

- 4 David Letterman
- 5 WKRP in Cincinnati
- 9 Carol Burnett
- 13 Charles Bragg: One of a Kind
- 21 Best of Wild America
- H Movie: The Lion of Africa

12:45 a.m.

- 2 Movie: Blind Justice (1986). Tim Matheson.

1:00 a.m.

- 5 Natural Weight Loss
- 9 Joe Franklin Show
- 11 Twilight Zone
- 13 Monty Python
- M Comedy Experiment

1:30 a.m.

- 4 11 News
- 5 Keys to Success
- 13 MacNeil/Lehrer
- M Movie: Angel Heart

1:50 a.m.

- S Movie: Simply Irresistible

1:55 a.m.

- 7 News

2:00 a.m.

- 4 Wil Shriner Show
- 5 Movie: Straw Dogs (1971). Dustin Hoffman.
- 9 Home Shopping
- 11 Keys to Success

2:05 a.m.

- 2 News

2:25 a.m.

- 7 Movie: A Man Called Gannon (1969). Tony Franciosa.
- H Movie: After Hours

2:30 a.m.

- 11 Focus on Success

13 Profiles of Nature

3:00 a.m.

- 4 Hit Squad
- 13 Streets of San Francisco
- 18 Odyssey

3:25 a.m.

- M Movie: Desert Hearts
- S Movie: Playing for Keeps

3:30 a.m.

- 4 Matchmaker

4:00 a.m.

- 4 New Record Guide
- 11 Harry O
- 13 Innovation
- H On Location

4:20 a.m.

- 5 I Love Lucy

4:30 a.m.

- 4 Ben Casey
- 7 The Avengers
- 13 Hollywood Legends: "Grace Kelly"

4:55 a.m.

- M Movie: The Long Dark Night

5:00 a.m.

- 11 Keys to Success

5:10 a.m.

- H Movie: Rocky IV
- S Movie: The Brass Ring

5:30 a.m.

- 4 Getting in Touch
- 5 Kideo
- 7 Morning Stretch
- 11 News
- 13 Adam Smith

TUE., MAR. 22

6:00

- 2 4 7 News
- 5 Three's Company
- 9 Magnum, P.I.
- 11 Webster
- 13 Degra Jr. High
- 21 Newton's Apple
- 31 Italian programming (concludes at 8)
- H Movie: The Sterile Cuckoo

6:30

- 5 Family Ties
- 7 News
- 11 The Jeffersons
- 13 New Jersey News
- 21 Nightly Business Report
- S Movie: No Big Deal

7:00

- 2 4 5 News
- 7 Jeopardy
- 9 \$100,000 Pyramid
- 11 Cheers
- 13 Nightly Business Report
- 21 Contact: Long Island
- M Fats Domino

7:30

- 2 Wheel of Fortune
- 4 She's the Sheriff
- 5 Current Affair
- 7 Hollywood Squares
- 9 Barney Miller
- 11 News
- 13 MacNeil/Lehrer
- 21 World of Survival: "Koala"

8:00

- 2 Trial & Error
- 4 Matlock
- 5 Movie: Embryo (1976). Rock Hudson.
- 7 Who's the Boss?
- 9 Evening Magazine
- 11 Baseball: Yankees vs. Montreal
- 21 Nova: "Master Builders." Takes a tour of some of the most

autiful structures in the
orld, including Notre
ame and St. Paul's
athedral.

Dark Shadows

Movie: Country

Movie: The Dirty

Movie: Rider on the

Michael Jackson

My Sister Sam

Wonder Years

Entertainment Tonight

Innovation: "A Sound

lea"

Eastenders

Coming of Age

In the Heat of the Night

Moonlighting

Morton Downey Show

Nova: "The Man

Who Loved Numbers"

Explore. An extensive

examination of the Arab
world.

The Prisoner

The Temptations

Frank's Place

Cagney & Lacey

Crime Story

News

Thirtysomething

Frontline:

"Earthquake"

Voices and Visions:

"T.S. Eliot." The

evolution of Eliot's poetry

from the originality of

Prufrock to the meditative

style of Four Quarters.

The Prisoner

Movie: Lethal Weapon

Movie: Peeping Tom

Marvin Gaye

Movie: The McKenzie

Break

Movie: The McKenzie

Break

11:00
News
M*A*S*H
Simon & Simon
Intercom
Are You Being Served?
Rai/U.S.A.
Movie: To Be or Not to Be

11:30
Tonight Show
Late Show
Thirtysomething
Nightline
The Moonlighters
To the Manor Born

11:35
Diamonds

11:55
Movie: The Clan of the Cave Bear

MIDNIGHT
Movie: Dreamer
(1979). Tim Matheson,
Susan Blakely.
Entertainment Tonight
Star Trek

In Memory of Brian Hansen
Nightly Business Report
Movie: Himatsuri

12:20 a.m.
Movie: In Cold Blood

12:30 a.m.
David Letterman
WKRP in Cincinnati
Carol Burnett
Discoveries Under Water

12:45 a.m.
Movie: Stark: Mirror Image (1986). Ben Murphy.

1:00 a.m.
All in the Family
Joe Franklin Show
Twilight Zone
Monty Python
Movie: Jaws 2

1:30 a.m.
News
Get Smart
MacNeil/Lehrer

1:35 a.m.
Movie: Foxes
2:00 a.m.
Wil Shriner Show
Movie: Candy (1968). Marlon Brando.
Kings Row (1942). Ann Sheridan.
Home Shopping
Silent Tragedy

2:05 a.m.
News

2:30 a.m.
Profiles of Nature

2:40 a.m.
Movie: Always

3:00 a.m.
Hit Squad
Streets of San Francisco
Odyssey
Eric Clapton

3:25 a.m.
Movie: Crossroads

3:30 a.m.
Matchmaker

4:00 a.m.
New Record Guide
Harry O
Innovation
Michael Jackson

4:25 a.m.
I Love Lucy

4:30 a.m.
Ben Casey
The Avengers
Upstairs, Downstairs
A Reggae Session

5:00 a.m.
At the Movies
Tony Brown
Movie: The Adventures of Mark Twain

5:10 a.m.
Movie: Lethal Weapon (cc)

5:30 a.m.
Getting in Touch
Kid Video
Morning Stretch
News

Weekend, March 19-20

SAT., MAR. 19

12:00 a.m.
Look at Me Now
World of Photography
News
Christian Science

1:30 a.m.
Patchwork Family
New Wilderness
World Tomorrow
Wild Kingdom
Comic Strip (concludes at 9 a.m.)
Planet of the Apes
Wall Street
Movie: Gulliver's Travels
Movie: Tough Guys

2:00 a.m.
Kidsongs
Sylvanian Family
Uncle Waldo
Bravestarr
Tony Brown
Personal Finance and Money Management
Movie: Pirates of Blood River

3:30 a.m.
Young Universe
Hickory Hideout
Star Com
King Leonardo
Bravestarr
Open Mind

4:00 a.m.
Furrrytail Theater
Fraggle Rock
Focus on Britain
Little Clowns
Hee Haw
Washington Week
Business File
Movie: Special People

5:30 a.m.
Muppet Babies
Smurfs
Get Smart
Pound Puppies
Puttin' On the Hits
The Old House
Marathon (concludes at noon)
Movie: The Sky Above, the Mud Below
Movie: Two Seconds

6:00 a.m.
McCreary Report

7 **My Pet Monster**
9 **Superman**
11 **Solid Gold**
21 **America: The Second Century**

9:30 a.m.
7 **Little Wizards**

10:00 a.m.
2 **Pee-wee's Playhouse**
4 **Alf**
5 **Wrestling**
7 **Real Ghostbusters**
9 **Fan Club**
11 **Soul Train**
21 **Brain, Mind, and Behavior**
31 **Body Electric**
H **Movie: Back to the Future**
M **Movie: The Dirty Dozen**
S **Movie: Red Line** (cc)

10:30 a.m.
2 **Mighty Mouse**
4 **Alvin**
9 **America's Top Ten**
31 **State of the Arts**

11:00 a.m.
2 **Popeye & Son**
4 **Gummi Bears**
5 **Dukes of Hazzard**
7 **Bugs Bunny**
9 **Wrestling**
11 **Star Search**
21 **Brainstormers**
31 **Video Music Box**

11:30 a.m.
2 **Dennis the Menace**
4 **New Archies**
7 **Flintstone Kids**
21 **Victory Garden**

NOON

2 **College Basketball: NCAA Championship—Second Round Triple Header** (concludes at 7, approx.)
4 **Footur**
5 **Charlie's Angels**
7 **Animal Crack-Ups**
9 **It's Dance**
11 **Wrestling**
13 **G.E.D. Preparation**
21 **Gourmet Cooking**
31 **Eye on Asia**
H **Movie: All the Rivers Run, Part 2**
S **Movie: Lady Jane**

12:30
4 **I'm Telling**
7 **Health Show**
13 **G.E.D. Preparation**
M **Movie: Act of Love**

12:40
21 **This Old House**

1:00
4 **Young People's Special: Great American Music Video**
5 **Movie: Darby O'Gill and the Little People** (1959). Sean Connery.
7 **Weekend Specials**
9 **Baseball: Mets vs. Atlanta** (concludes at 4, approx.)
11 **Movie: Escape From DS-3** (1975). Bubba Smith.
13 **Elvis: That's the Way It Is**
31 **Images/Imagines**

1:20
21 **Frugal Gourmet**

1:30
4 **Baseball: Teams to be announced** (concludes at 4:30)
7 **Ebony/Jet Showcase**
31 **Black and White**

2:00
7 **Skiing: World Cup**
21 **French Chef**
H **Television**
H **Movie: Like Mom, Like Me**

2:30
M **Movie: Something Special**
S **Movie: Treasure Island**

2:40
21 **Joy of Painting**

3:00
5 **Movie: Beneath the Planet of the Apes** (1970). Kim Hunter, James Franciscus. Good sequel to *Planet of the Apes* with the apes battling human mutants who survived a nuclear blast; great sets and makeup.
7 **Professional Bowlers**
13 **The Complete Beatles**
31 **Degrassi Junior High**

3:20
21 **Art of William Alexander**

3:30
11 **Wrestling**
31 **Degrassi Junior High**
H **Cyndie Lauper in Paris**

4:00
9 **Knight Rider**
21 **Woodwright's Shop**
31 **Broadway Magazine**
M **Movie: Convoy**
S **Movie: Evil Under the Sun**

4:30
4 **Golf: Hertz Bay Hill Classic**
7 **Wide World of Sports**
11 **Charles in Charge**
31 **Cityscope**
H **Movie: Critters**

4:40
21 **This Old House**

5:00
5 **Mission: Impossible**
9 **A-Team**
11 **T and T**
31 **Polish Rendezvous**

5:20
13 **British Rock: The First Wave**
21 **Movie: Doctor Who**

5:30
11 **Bustin' Loose**

6:00
4 **News**
5 **What's Happening Now?**
9 **A-Team**
11 **Star Trek: The Next Generation**
13 **European Journal**
H **Movie: The Jewel of the Nile**
M **Movie: The Professionals**
S **Movie: Tough Guys**

6:30
4 **News**
5 **Small Wonder**
13 **Buddy Holly and the Crickets**
31 **Hello Austria/Hello Vienna**

7:00
2 **News**

4 **Fast Forward**
5 **Too Close for Comfort**
7 **Siskel & Ebert & the Movies**
9 **It's a Living**
11 **Cheers**
31 **Computer Show**

7:30
2 **Wheel of Fortune**
4 **Throb**
5 **Family Ties**
7 **New York Views**
9 **Mama's Family**
11 **Tales From the Darkside**
31 **Eye on Dance**

8:00
2 **High Mountain Rangers**
4 **Facts of Life**
5 **Boys Will Be Boys**
7 **Dolly**
9 **Hockey: Rangers vs. Toronto** (concludes at 11)
11 **Movie: War and Peace** (1956). Part I of II. Audrey Hepburn, Henry Fonda. Tolstoy's sprawling novel comes to life in this spectacular drama with an all-star cast; directed by King Vidor. (Interrupted at 10:30 p.m. for news; Part II from 11 p.m.—12:30 a.m.)
31 **Upstairs, Downstairs**
H **Movie: Back to the Future**
M **Movie: The Mission**
N **Movie: Dancing Lady**
S **Movie: Bedroom Window**

8:30
4 **My Two Dads**
5 **Women in Prison**
13 **Shake, Rattle, and Roll**
21 **Keep It in the Family**

9:00
2 **Tour of Duty**
4 **Golden Girls**
5 **Beans Baxter**
7 **Ohara**
31 **Secret Agent**

9:10
21 **To the Manor Born**

9:30
4 **Amen**
5 **Mr. President**

9:50
21 **Bless Me Father**

10:00
2 **West 57th**
4 **Hunter**
5 **News**
7 **Spenser: For Hire** (cc)
31 **Blake's Seven**
H **Bette Midler**
N **Movie: Love on the Run**
S **Eric Clapton**

10:10
M **Movie: Chopping Mall**

10:25
21 **No Place Like Home**

10:30
5 **9 to 5**
11 **News**

10:55
13 **The Temptations: Live in Concert**

11:00
2 **News**
4 **Taxi**
11 **Movie: War and Peace** (1956). Part II of II. Audrey Hepburn. (Part I, see 8 p.m. above.)
21 **Butterflies**
31 **World TV Presents**
H **Movie: The Exorcist**
S **Movie: Pacific Banana**

11:30
4 **Saturday Night Live**
5 **Movie: Making Love** (1982). Kate Jackson, Harry Hamlin. Interesting drama of a married doctor who comes "out of the closet" and leaves his wife for a male writer; very good, nonstereotyped performances.
7 **News**
9 **Special: Morton Downey After Dark**
M **Movie: Heartbreak Ridge**
N **Long Way Home**

11:40
21 **Movie: The Swan** (1956). Grace Kelly.

11:45
2 **D.C. Follies**
7 **Movie: The Outfit** (1974). Robert Duvall.

TELEVISION

MIDNIGHT

N Movie: *A Woman's Face*

12:10 a.m.
13 *The Prince's Trust Concert*

12:15 a.m.
2 *Dom DeLuise Show*
S Movie: *Ruthless People* (cc)

12:30 a.m.
11 *Twilight Zone*

12:45 a.m.
2 Movie: *The Sex Symbol* (1974). Connie Stevens.

1:00 a.m.
4 *Showtime at the Apollo*
11 *Run Away With the Rich and Famous*

1:05 a.m.
11 Movie: *The Clan of the Cave Bear*

1:15 a.m.
13 *No Nukes*

1:30 a.m.
9 Movie: *Some Came Running* (1958). Shirley MacLaine.
11 *Tales From the Darkside*
21 *Hollywood Legends: "Grace Kelly"*

1:45 a.m.
5 Movie: *The Zombies of Sugar Hill* (1974). Robert Quarry.
M Movie: *Hamburger*

1:50 a.m.
7 Movie: *Hennessy* (1975). Rod Steiger, Lee Remick.

1:55 a.m.
S Movie: *Runaway Train*

2:00 a.m.
4 *Comedy Club*
11 *News*

2:25 a.m.
2 *Win, Lose, or Draw*

2:30 a.m.
4 *Sea Hunt*
11 *Solid Gold*

2:45 a.m.
13 *James Taylor Concert*
H Movie: *Witchfire* (cc)

2:55 a.m.
2 *D.C. Follies*

3:00 a.m.
4 *NCTV*

3:20 a.m.
M Movie: *Lust in the Dust*

3:25 a.m.
2 *News*

3:30 a.m.
5 *Love Your Skin*
11 Movie: *Portrait of Jennie* (1948). Jennifer Jones.

3:50 a.m.
7 Movie: *The Man From the Alamo* (1953). Glenn Ford.
S Movie: *Evil Under the Sun*

4:00 a.m.
4 Movie: *To be announced*
9 Movie: *If Things Were Different* (1979). Tony Roberts.

4:10 a.m.
2 Movie: *Steps* (1976). Irene Papas.

4:20 a.m.
11 Movie: *A Night in Heaven*

4:45 a.m.
13 *Wasn't That a Time: The Weavers*
M Movie: *Out of Bounds*

5:30 a.m.
4 *Ben Casey*
7 *Greatest Sports Legends*
11 *News*

5:45 a.m.
H *Bette Midler*

SUN., MAR. 20

6:00 a.m.
5 *Hour of Power*
7 *Insight*
9 *News*

11 *Christopher Close-up*
S *The Horrible Honchos*

6:10 a.m.
13 *Voices & Visions*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *New Wilderness*
7 *Christopher Close-up*
9 *It's Your Business*
11 *Christian Science*
M Movie: *Howard the Duck*

7:00 a.m.
2 *Young Universe*
4 *First Estate*
5 *Keys to Success*
7 *Faith for Today*
9 *Point of View*
11 *Hour Power*
21 *Wonderworks*

H *Down at Fraggle Rock*
S Movie: *I Know Why the Caged Bird Sings*

7:10 a.m.
13 *Sesame Street*

7:30 a.m.
2 *Way to Go*
4 *Headlines on Trial*
5 *Natural Weight Loss*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*

8:00 a.m.
2 *For Our Times*
4 *Visiones*
5 *Sunday Mass*
7 *Tiempo*
9 *Funtastic World*
11 *Ever Increasing Faith*
21 *Sesame Street*

31 *Italian programming* (concludes at 2)
13 *Fraggle Rock*

8:15 a.m.
13 *Mister Rogers*

8:30 a.m.
2 *Community*
4 *Positively Black*
5 *Woody Woodpecker*
7 *Sunday Home Show*
H *Seabert*

M Movie: *You're in the Navy Now*

8:55 a.m.
13 *Sesame Street*

9:00 a.m.
2 *Sunday Morning With Charles Kuralt*
4 *Sunday Today*
5 *D.J. Kat*
7 *Movie: Great Expectations* (1974). Michael York.

11 *Visionaries*
21 *Owl/TV*
H Movie: *Project X*
S *Faerie Tale Theatre: "The Little Mermaid"*

9:30 a.m.
11 *Captain Power*
21 *Reading Rainbow*

10:00 a.m.
5 *Gilligan's Island*
9 *Steampipe Alley*
11 *New Gadget*
13 *Great Moments From Nature*
21 *Tony Brown's Journal*
M Movie: *Armed and Dangerous*
S Movie: *Young Sherlock Holmes*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
5 *Wrestling*
11 *Love Boat*
21 *Inside Albany*

11:00 a.m.
2 *Wall Street Journal*
4 *McLaughlin Goup*
7 *News Conference*
9 *Knightrider*
21 *Washington Week*
H Movie: *Ratboy*

11:30 a.m.
2 *Newsweek*
4 *News Forum*
5 Movie: *Bagdad* (1949). Maureen O'Hara.
7 *David Brinkley*
11 *At the Movies*
21 *Wall Street Week*
M *Comedy Experiment*

11:55 a.m.
13 *Great Performances: Pavarotti Returns to Naples*

NOON
2 *College Basketball: NCAA Championship—Second Round Triple Header* (concludes at 7, approx.)
4 *Essence*
9 Movie: *Marriage on the Rocks* (1965). Deborah Kerr.

11 Movie: *The Trial of Billy Jack* (1974). Tom Laughlin. (concludes at 4)
21 *Adam Smith*
M Movie: *Teahouse of the August Moon*
S Movie: *Project X*

12:30
4 *Your Vital Signs*
7 *Business World*
21 *Wild America: "King of Snakes"*

1:00
4 *Baseball: Mets vs. Los Angeles*
5 Movie: *The Oklahoma Kid* (1939). James Cagney.
7 *Like It Is*
13 *Great Performance: Irving Berlin's America*
21 *Nature: "Tiger"*
H Movie: *The Longshot*

2:00
7 *Racing: Atlanta "500"* (concludes at 6)
9 Movie: *Sex and the Single Girl* (1964). Tony Curtis, Natalie Wood.
21 *Masterpiece Theatre: Day After the Fair*
31 *Voices & Visions*
S Movie: *The Sandpiper*

2:15
M Movie: *Cat Ballou*

2:30
5 Movie: *The Champ* (1979). John Voight.
13 *Lerner and Loewe: Broadway's Last Romantics*
H Movie: *Jaws 2*

3:00
21 *Brainstormers*
31 *Washington Week*

3:30
21 *Frugal Gourmet*
31 *Faces of Japan*

4:00
4 *Golf: Hertz Bay Hill Classic*
9 *Magnum, P.I.*
11 Movie: *The White Buffalo* (1977). Charles Bronson.
13 *Remembering Bing*
21 *Great Chefs of the West*
31 *Tony Brown's Journal*
M *The Real Buddy Holly Story*
S Movie: *Cross Creek*

4:30
31 *World Chronicle*
H Movie: *Munchies*

4:40
21 *Madeleine Cooks*

5:00
5 Movie: *Columbo* (1977). Peter Falk.
9 *Best of National Geographic*
31 *Bradshaw On the Eight Stages of Man*
M Movie: *The Buddy Holly Story*

5:20
21 *Nova Special: "Whale Rescue"*

5:30
13 Movie: *That's Dancing!* (1985). Gene Kelly.
31 *Looking East*

6:00
4 *7 News*
9 Movie: *Zorro, the Gay Blade* (1981). George Hamilton.
11 Movie: *King Solomon's Mines* (1985). Richard Chamberlain.
31 *U.S. Nippon Newscope*
H Movie: *Project X*
S *Faerie Tale Theatre*

6:30
4 *7 News*
5 *America's Most Wanted*
21 *This Old House*
Marathon (concludes at 10)

7:00
2 *60 Minutes*
4 *Special: A Place at the Table*
5 *21 Jump Street*
7 *Disney Sunday Movie*
31 *U.S. Nippon Theatre*
M *A Reggae Session*
S Movie: *Young Sherlock Holmes*

7:55
13 *Nature*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *Werewolf*
7 *Supercarrier*
9 Movie: *Cocaine: One Man's Seduction* (1983)
11 *Star Trek: The Next Generation*
31 *Automania: "Transports of Delight."* Examines the role of the

car in popular culture including movies, songs, and private artifact collections.
H Movie: *Jumpin' Jack Flash*
M Movie: *Howard the Duck*
N Movie: *House on Haunted Hill*

8:30
4 *Day by Day*
5 *Married With Children*
31 *The Flapper Story*. A salute to the golden girls of the twenties, who defied existing morals with their outrageous behavior; includes archival footage and interviews with women of the time.

9:00
2 Movie: *Hot Paint* (1987). Gregory Harrison.
4 Movie: *Inherit the Wind* (1988). Kirk Douglas, Jason Robards. New version of the classic American drama about a man who is prosecuted for teaching Darwin's theory of evolution.
5 *It's Garry Shandling's Show*
7 Movie: *Octopussy* (1983). Roger Moore.
11 *Lifestyles of the Rich and Famous*
13 *A Grand Night: The Performing Arts on Public Television*
31 *Jacques Tati Film Festival*
S Movie: *Extremities*

9:30
5 *Duet*
N *Mr. President*

10:00
5 *Tracey Ullman Show*
9 *News*
11 *Perry Mason*
H *World Championship Boxing: "Mike Tyson vs. Tony Tubbs"*
M Movie: *Touch and Go*
N Movie: *Three Men and a Cradle*

10:10
21 *Mystery! Rumpole of the Bailey*

10:30
5 *Current Affair Extra*
9 *Sports*

10:45
31 *Rai/U.S.A.*
S Movie: *Number One With a Bullet*

11:00
2 **4** **5** **11** *News*
9 *Entertainment This Week*

11:20
21 *The Casebook of Sherlock Holmes*

11:30
5 *Sports Extra*
7 *News*
11 *The Honeymooners*
H Movie: *A Nightmare on Elm Street, Part 3* (cc)

11:45
2 *Sports*
13 *Edith Piaf: I Regret Nothing*
M Movie: *Lethal Weapon*

11:50
21 *The Sandbaggers*

MIDNIGHT
2 *Rockford Files*

4 *Sports*
5 *Friday the 13th*
7 *News*
9 *Dallas*
11 *Star Trek*
N Movie: *Wildrose*

12:15 a.m.
7 *Sports*
S Movie: *Half Moon Street*

12:30 a.m.
4 *Howard Cosell's Speaking of Everything*
7 Movie: *Ironside* (1967). Raymond Burr.

1:00 a.m.
2 *Win, Lose, or Draw*
5 *To be announced*
9 *Dallas*
11 *Odd Couple*

1:10 a.m.
H Movie: *Exorcist II: The Heretic*

1:25 a.m.
13 *Lerner and Loewe: Broadway's Last Romantics*

1:30 a.m.
2 *Win, Lose, or Draw*
4 *Heroes: Made in the U.S.A.*
S *Naked City*
11 *News*

1:40 a.m.
M Movie: *Psycho III*

1:50 a.m.
S *Elayne Boosier*

2:00 a.m.
2 *News*
4 *Hardcastle & McCormick*
9 *Home Shopping*
11 *At the Movies*

2:30 a.m.
5 *Health and Tennis*
7 Movie: *Shout at the Devil* (1976). Lee Marvin.
11 Movie: *FM* (1978). Michael Brandon.

2:50 a.m.
13 *McSorley's New York*
S Movie: *Project X*

2:55 a.m.
H Movie: *Maria's Lovers*

3:00 a.m.
4 *Positively Black*
5 *Credit Time Bomb*

3:15 a.m.
M Movie: *Armed and Dangerous*

3:30 a.m.
4 *First Estate*
5 *World Vision*

4:30 a.m.
11 *The Twilight Zone*

4:45 a.m.
M Movie: *Twist and Shout*

4:50 a.m.
H Movie: *Jaws 2*
S Movie: *Cross Creek*

5:00 a.m.
7 *Branded*
11 *Twilight Zone*

5:30 a.m.
4 *Slim Cooking*
5 *Kideo*
7 *Morning Stretch*
11 *News*
13 *Wall Street*



TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a feature. **Special rates effective with the January 4, 1988 issue:** \$27.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at \$400 per inch, one-time insertion. **Check or money order must accompany copy and be received by Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 1 PM for the issue on sale the following Monday. **Contact Nancy Engberg for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 55 Second Avenue, New York, NY 10017 or call 212-971-3155.

APARTMENT Manhattan

3 70's—Sunny, spac, LR, BR, study, furn, ti flr, drmn. \$1295/mo. 212-737-9281

APARTMENT/HOUSE WANTED

Banker—Seeks to buy/rent Manhattan apt or loft. Broker, 7 days. 212-645-1210.

Relocating Fortune 500 Executives—Bank personnel. 1-4 BR. 212-935-8730.

Responsible Professional—Seeks 1 BR apt/co-op/condo for rent. East side NYC or lower Westchester. \$1000-\$1200/mo max. 212-213-0837.

SUBLET

93rd St Between 1st & 2nd Ave—Fully furn Lg 1BR. Perfect for busy exec. Drmn bldg, \$1950 mo. Short-term lease avail. Immed occupancy. 212-831-8067 aft 8pm.

COOPERATIVE/CONDO Manhattan

Trump Parc—1 BR, 1 bth, 40' terr, hi flr, park vu. \$650,000. 203-966-8193.

36th ST Bet Park & Lexington
CO-OP STUDIOS
FROM \$110,000
Low Maintenance
Holly Corroon 212-889-6396
Offering By Prospectus Only

Unique Luxury Triplex Penthouse
Wall St. Seaport Area
7 rms, atrium garden, wrap terrace, appx 3000 sq ft. Asking \$550,000. Call: Broker 212-463-7400 or Owner 212-825-2208.

West End Ave/70's—3 BR duplx. 1st flr: guest powder rm, 27' LR w/mrble flpic & enclosed greenhse/patio, lrg din area & kit w/window. 2nd flr: mstr BR w/bth, 1 bth in hall, 2 additional BRs & laundry rm. Comp renovated, everything is built-in. Maintenance \$1523. Priced to sell! 212-213-9797 or 212-496-9886

COOPERATIVE/CONDO Brooklyn

Bay Ridge—River view from every oversized window. New EIK w/pantry. 2BR deco beauty. Lg rms, low maint. 1/2 hour midtown. Asking \$240,000. 718-833-6769.

COOPERATIVE/CONDO Queens

Jackson Hts Garden Condo—\$185,000. Interim rental \$975/mo. 5 1/2 lrg rms, 3 BR, fully carptd, nr trans. 718-899-1971.

HOUSE Manhattan

Inwood Manhattan—Legal 3-fam brick, semi-detached. 2 apts w/3 BR, wood flrs & balcony. 1 apt, 2 BRs & yrd. A-1 bldg in A-1 area. No controls or violations. Lrg space. \$500,000. Ownr 212-685-4963.

HOUSE Nassau-Suffolk

East End

Waterfront/Country Club Living
Lux condos in exclusive Baiting Hollow overlooking LI Sound. Robert Trent Jones golf course, tennis, pool, priv beach, gourmet restaurant. Season & annual rentals. Sales from.....\$199,000
The Marketplace Realty 516-288-6996

Lloyd Harbor Waterfrnt—Spec new Contemp, 5 BR, 4 1/2 bth, loft, avail w/pool & dock, 2 acs, 60 mins NYC, ready to cust. \$3.2 million. Bldr 516-673-4403.

HOUSE Westchester

Pelham Pelham Manor 29 MIN NYC VICTORIAN FARMHSE
1st Offering. Circa 1888, Vict, compact 8 rms, 3 bdrms, eat-in kitch, wraparound porch & summer rm, 2 1/2 car gar, over 1/2 acre, triple A estate area of Pel Man, short walk/N.Y.A.C. \$410,000
ANN DE SANTIS, REALTOR
4550 Boston Post Rd. 914-738-1360

HOUSE Connecticut

Converted Stable By River—3 BR, 2 bth. Lovely acre adj Darien nature preserve. Unusual privacy plus convenience, 1 hr frm NYC. \$399,000. Owner 203-852-0035.

HOUSE New Jersey

Edgewater, 3 Fam Brk Hse—9 yrs old, exc cond, 7 BR, 3 bth, 2 half bth, 2-car gar, 4 outside prking spaces, laundry rm, individual utilities, patio, deck, bkyrd, gas heat, gas kit, 1 mi GWB, 3-BR apt vac now, no fee, princ only. \$510,000. 201-342-6024.

Spring Lake Beach & Wall Twp Horses
To enjoy your karma on priv treed 1 plus acres. 3-4 BR, 3 w/fplc, hi ceilings, income apt, sep 2 story artist studio, 20x40 inground pool, tennis ct, great location. \$550,000. Call Owner 201-449-2895.

Unique!—Cust lux home, E Brunswick 3750sf. \$575,000. 201-238-2061, No bkrs.

HOUSE OTHER

GOVERNMENT HOMES—Delinquent tax property. Repossessions. Call 805-687-6000. Ext.GH-20078 for current repo list.

COMMERCIAL PROPERTY

SOHO 5-STORY BLDG
Beaut lux renov, hi rental income, upper flr avail. 2.2 million. Ownr 212-226-0342.

Advertise in NEW YORK's Town and Country Properties. Place your line listing on Tuesday and see it in print the next Monday. \$27.00 per line, per issue. Call Nancy Engberg 212-971-3155

COUNTRY PROPERTY For Sale/Rent

Waterfront Property—2.76 acres, approx 300' river frontage in CT w/spectac views & privacy, only 1 1/2 hrs from NYC. \$295,000. Also avail 1.84 acres w/dock access. \$195,000. Owner 212-888-7530.

Affordable Country Farmhouse
Warwick/Orange Co. 1 hr Manhattan, exc cond, 6 BR, 2 bth, rural setting. \$197,500. Warwick Country Realty 914-986-1592.

Ski Windham Trilside—At an outstanding yr-round resort only 2 1/2 hrs NYC. We have vacant lots & cust homes w/easy access to ski slopes & spec vus of golf course. For an appoint or further info call:
Sheridan Realty
212-245-8606 or 518-734-4570

Catskills—Lovely Victorian on 1.5 acres at foot of Belleayre Mt. 7 BR, 3 1/2 bths, carriage hse w/apt plus play & tree hse. \$175,000. No bkrs. 516-674-3138.

DUTCHESS COUNTY

Hudson Valley Hideaway

This immaculate 17-rm English Tudor is located on a hidden lane off Poughkeepsie's historic Academy Street. It graces a 1-acre promontory in Spring Side, the former summer estate of Matthew Vassar, & is protected on 3 sides by permanently preserved 14-acre arbor-etum. Convenient to major roads & train. Offered at \$715,000.

GINNEL REAL ESTATE
Rt#22, Patterson, NY (914) 279-5031

CT River Waterfront—E Haddam CT, 1 BR Colonial w/views. Boat mooring. 2 1/2 hr NYC. \$1350/mo. Yr lease 212-475-6176.

Bucks County—Nr New Hope. Just 1 1/2 hrs frm Lincoln tunnel. Be in this perfect wknd retreat in time to see Spring flowers in bloom! Charming 150-yr-old, 2-BR home on tranquil 1/2 acre. Impeccably renovated. Property incl old stone barn. \$248,000. Call: Owner at 215-297-8236.

VACATION HOME For Sale

Golden Lemon Condominium BWI—On the ocean, 2 BR, full kit, own pool, maid services. \$325,000. 212-586-5930.

Phoenix/Scottsdale Az—3 BR, 2 bth home, looks like model. \$89,500. Call: Vicki Morgan, Realty Executives 602-997-7324/482-7068.

Sell Your House In NEW YORK MAGAZINE's Town & Country Properties

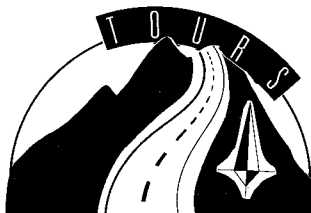
Special 1/6th blocks
(with or without photos)
are \$1,210 each.

Let us help you show off
your property. No additional cost
for typesetting or camera work.

Call Nancy Engberg: 212-971-3155

TRAVEL

New York Travel is a weekly feature. Special rates effective with January 4, 1988 issue: \$27.00 per line, one-time ad; \$26.50 per line, four-time ad; \$25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad, two lines. Add \$15.00 for NYM Box Numbers. Display classified ads are available at \$400 per inch, one-time insertion. Complete rate card available. Check or money order must accompany copy and be received every Monday for issue on sale the following Monday. Phone orders accepted only with American Express, MasterCard or Visa. Travel Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155. Contact Diane Woodstock for billing procedures and advertising information. All ads accepted at the discretion of the publisher.



TOUR AND TRIP

"DOC" WINTER'S Mini-Teen TOURS
Atlantic City & Wildwood. Swim, tennis, bowl on Showboat Lanes. Spring break. 5-day trips. 3/21 & 3/28. SPONSORED by: **GLENN MILLER BAND SOCIETY**
212-772-9102.

AIRLINE

Fly As A Courier—Low fare, sched airlines. Athens; Sydney, Austl; Hong Kong, more. Resv info: 212-490-0279, 9am-5pm.

JETTING THE WORLD

Daily dep avail London, Paris, Amsterdam, Frankfurt, Milan & Rio de Janeiro. Reg sched airlines. Min fare only \$200 r/t. Resv & info: 718-262-8058, Mon-Sat 10-7.

SEASONAL RENTAL

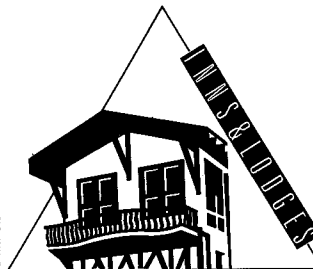
E Hampton—1/2 share, cottage on beach, meticulous F or couple to alternate weeks. May 15th-Sept 15th. \$4200. 313-358-4480.

RESORT New York

Jerónimo's—Come to our cozy mountain-top Inn. 75 mi/NYC. Your hosts - the Jerónimo family. 33 rms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. \$75/\$80 person. 3 meals included. Walker Valley, NY 914-733-5652. VI/MC.

HOTEL The South

The Marquesa Hotel - Key West, Florida
Elegant 15RM hotel, historic area. Great loc. Pool, restaurant. Resv. 305-292-1919



A NEW YORK MAGAZINE Special Issue On SPRING TRAVEL "Weekend Getaways"

Advertisers: This issue focuses on the trips NEW YORK readers take to forget the stress and strife of the city. Reach 1.6 million readers who can afford to indulge their travel fantasies.

Classified advertising deadline: Tuesday, April 19th, 5pm (cover-dated May 2nd).

Call Diane Woodstock 212-971-3155.

Source: SMRB 1987

VILLA/CONDO/APTS The South

The Eyrie at Sanibel Harbour Resort, FL.
Elegant, beautifully appointed beachfront condo, 2/2, spectacular 9th fl view of San Carlos Bay at JIMMY CONNORS Tennis Center & Spa. Owner rental. No smokers, minors, pets. Disc on tennis & spa use. Wonderful adult getaway. 813-489-3195.

VILLA/CONDO/APTS Europe

Paris Pied-a-Terre—Exquisite furn apts. Short/long-term. Owner 212-226-4576.

VILLA/CONDO/APTS Mexico

ACAPULCO OCEANFRONT GEM
PAMPER YOURSELF TODAY
5-BR Villa with jacuzzi, bar, pool, servants. English-speaking driver w/van. Very favorable rates. 607-797-5573.

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. Rates effective with the January 4, 1988 issue: \$40.00 per line, one-time ad; \$35.00 per line, four consecutive ads; \$30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add \$15.00 for NYM Box Numbers. Display classified ads are available at \$425 per inch, one-time insertion. Complete rate card available. Check or money order must accompany copy and be received every Monday for issue on sale the following Monday. Phone orders accepted only with American Express, MasterCard or Visa. Health And Fitness Section, Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017, 212-971-3155. Contact Ray Alvin or Mike Fazio for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

HEALTH & BEAUTY



REVLON PROFESSIONAL PRODUCTS GROUP offers "FREE PERMS AND COLOR"

Join an ELITE Test Panel in our new Evaluation Center on 57th Street. PERMANENT WAVES, CURLY PERMS, TEMPORARY AND PERMANENT HAIRCOLOR offered to qualified individuals. Please call Michelle Lee at 212-408-8080 Mon.-Fri. from 10AM to 5 PM.



Electrolysis-IB Probe, Facials, Waxing.
Sterilized equipment, disposable or individual probes available. Lenore Valery - "The Best" - 23 leading beauty editors agree. W. 57 St. 212-757-6585.

Electronic Facial Toning—Look years younger. I. Ankner Assoc. 212-988-9685.

Look Great Every Day—Color/Image analysis for men and women. Your best styles and power looks. Mistake-proof makeup for special events & every day. **The Color Advantage** 212 255-9562

SUNTAN BEFORE YOU TRAVEL
NY's Only Wolff System Sun Center
FREE TRIAL 202 E.83rd St 212-517-5700

Allana of New York—Electrologists specializing exclusively in the Insulated Bulbous Probe method, for permanent results with comfortable treatments. Free consultation. \$70 per hour. 160 East 56th St. 9th Floor. 212-980-0216.

HOLISTIC HEALTH

Magic Fingers - 516-921-9666—Bodyworks, Acupressure.

European Registered Nurse—In Bayside Therapeutic Rubdowns. 718-279-0303

Gentle Bodywork—A relaxing treatment. Outcalls accepted. 212-222-9815.

Loving Touch Bodywork—Swedish, Esalen, Reiki. Credit cards, 212-972-7007

Beyond Words—Unique body works. Prime access, days, Nassau. 516-829-7768

Relaxation—Mid-Manh. Turkish, muscle kneading. Ladies pampered 212-986-1955

Sex Problems?—Wholistic healing, bodywork, legit/efficient. 212-580-5335.

MEDICAL

HEMORRHOIDS
Outpatient, painless treatment using laser technology.
Laser Medical Associates 212-517-2850.

Experienced Acupuncturist/Internist—Ling Sun Chu, MD 107 E. 73rd, 472-3000.

PHYSICAL FITNESS

Beach Body LTD.—Private Fitness Trainer. In home or office 212-247-6934.

Exercise Without Exertion - Lose Inches
Isometric TONING TABLES do the work
FREE TRIAL 204 E.84th St 212-439-9800

Ferrante Fitness Program—Women: for contour, tone & strength - 212-683-7242.

Fitness Specialist—One-on-one personal programs, home/gym/office. 718-424-3244

WEIGHT CONTROL

The Caryl Ehrlich Program—Changes habits not foods, one-on-one, your office or ours. Free consultation, 212-752-8377

LOSE UP TO
30 LBS.
IN LESS THAN
30 DAYS
FOR LESS THAN
\$30* PER WEEK
*For professional fees with major medical ins. Supplement additional • Major credit cards
CLINI-FAST
212-807-8080

If Total Fast Didn't Work For You...
Try Medifast, a partial fast with one meal a day, geared to the busy, working individual. MD-supervised; located in mid-Manhattan.
Possible insurance reimbursement.
RENAISSANCE MEDICAL GROUP
212-686-3131

Continued on next page.

Continued from previous page.

WEIGHT CONTROL**Official MEDIFAST® Center**

Physician supervised
Individual and group counseling
Eating disorders
Corporate programs
May be insurance-reimbursable.
**THE AMERICAN INSTITUTE FOR
NUTRITION & DIET**

Queens 718-217-9500

NEW YORK'S Classifieds—Make your
business do more business. 212-971-3155.

DIET-FAST® at MD CONSULTANTS
FULL FAST - 5 tasty shakes a day
MOD FAST - 4 shakes plus salad & meal
MINI-FAST - 10-15 stubborn lbs. to lose

THE DIET-FAST® DIFFERENCE
DIETFAST shake, pudding, hi-fiber
cookie. Computer body fat analysis. Ind.
behavior modification and nutritional
counseling. MD supervised, reg. dietitian.
Insurance assistance. 8 locations. Free
brochure and information.

MEDICAL DIET CONSULTANTS
212-840-2121 1-800-MD-5-DIET

LOSE WEIGHT

Rapid, Safe, Multi-modal, MD-directed.
Inquire re insurance. Free consultation.
J. Lavigne, MD 212-879-4260

LOSE 1 LB. A DAY!

Diet specialist, MD. Men, Women, Teens.
Insurance forms OK. No contracts.
MANHATTAN DIET CLINIC
212-245-5940
Westchester Diet Clinic. 914-969-8200

Hypnosis For Weight Control

Proven approach for permanent results.
Available at The Stress Less Step.
48 East 61 St. 212-826-6222

Lose Up To 10 Lbs. Or More—In
One week. Free Massage Daily, 3 gourmet
Diet meals a day. Indoor/outdoor pool,
Spa and sports facilities. 800-232-2772,
in CT. 800-237-2772, 203-642-6696.
GRAND LAKE SPA HOTEL, CT.

THE OPTIFAST PROGRAM

Physician's Weight Loss
715 Park Ave. (70th St) 212-288-5473.

Lose 10-20 Lbs—One week at the
gracious Russell House, 611 Truman Ave.,
Key West, FL, 33040. 305-294-8787.

MAIL ORDER

New York Mail Order is a weekly feature. Rates effective with the January 4, 1988 issue: \$40.00 per line, one-time ad; \$35.00 per line, four consecutive ads; \$30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add \$15.00 for NYM Box Numbers. Display classified ads are available at \$400 per inch, one-time insertion. Complete rate card available. Check or money order must accompany copy and be received every Monday for issue on sale the following Monday. Phone orders accepted only with American Express, MasterCard or Visa. Mail Order Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017. 212-971-3155. Contact Linda Bama for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

CATALOG

Adult Table Games — Free Catalog
"Strategy And Fun" Write Euro Games
P.O. BOX 34, LI, NY 11776

MERCHANDISE/GIFT

Starmaker Sing-Along Machines/Tapes
For complete 16-page catalog listing over
4000 songs/7 models of machines. Send \$1
BOX 2823, Huntington Station, NY 11746.

SUNDAE IN NEW YORK—Gift set of
Chocolate, Butterscotch and Melba top-
pings from *Birthplace of the Ice Cream*
Sundae Ithaca, NY. \$14.90 ppd. to: P.O.
Box 2000, Ithaca, NY 14851 or phone
607-272-2125. (All major credit cards)

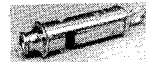
COMMUTERS!

Superb 3 hr. Variety Tape Program:
Stories, History, Trivia, Music. 4-week
rental \$5/Buy \$10. Panorama Tapes Box
2927N Leesburg, VA 22075 800-443-0976.

SECURITY ON YOUR KEY RING.

Direct from London, The famous Police Bobby
Whistle. Emits a loud shrill. Fits on key ring!
Send \$6.95 plus \$1.40 Shipping to:
DFS Trading Company, 527 Third Ave.,
Suite 304, NY, NY 10016-9991

Satisfaction
Guaranteed.



Exercise More with Less

■ **MORE EFFECTIVE** By dup-
licating the motion of cross country
skiing, the world's best exercise,
NordicTrack provides the
ideal aerobic workout.

■ **MORE COMPLETE**
Unlike bikes and other
sitdown exercisers,
NordicTrack exercises
all the body's major
muscles for a total
body workout.

■ **MORE CALORIES
BURNED** In tests at a
major university, NordicTrack
burned more calories than an
exercise bike and a rowing
machine.*

■ **MORE CONVENIENT** With
NordicTrack, you can exercise in the
comfort of your home.
NordicTrack easily folds, requiring
storage space of only 17" x 23".

*Scientific test results included in
NordicTrack brochure.

NordicTrack

A CML COMPANY © 1988 NordicTrack



■ **LESS TIME** Because Nordic-
Track is so efficient, you
burn more calories and
get a better aerobic
workout in less time.

■ **NO IMPACT** Run-
ning and some aerobic
workouts can cause
painful and poten-
tially harmful jarring.
A NordicTrack workout
is completely jarless.

■ **NO DIETING** No
other exercise machine
burns more calories than
NordicTrack... so you can lose
weight faster without dieting.

■ **NO SKIING EXPERIENCE
REQUIRED** Easy and fun to use.

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Continued on next page.

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Strictly Personals is a weekly feature. Cost is \$28.00 per line, 2-line minimum. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Limited abbreviations. The first 3 words are set in bold print followed by a dash. Add \$15.00 for NYM Box Number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. First page placements (for a production cost of \$50.00) and all other *Strictly Personals* ads are placed on a first-come-first-served basis, depending in availability of the issue. To place an ad by mail send to: New York Magazine, 755 Second Avenue, New York, NY 10017. Phone orders accepted with American Express, MasterCard or Visa. Call 212-971-3155. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a *Strictly Personals* ad, address your response to New York Magazine (followed by the box number to which you are responding), P.O. Box 4600, New York, NY 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Sending advertising circulars to *Strictly Personals* advertisers is not permitted.

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From: "Little Prince"—Heir to the throne. Newly accredited to NYC, 30, 6'1", European, laughing gold-brown eyes, handsome, raven-haired, free-spirited Ivy grad with annoying chain of initials after last name. Red-blooded, fairly huggable Renaissance creature, not threatened by female equal, in fact looking for one. Healthy, athletic cosmopolitan with infectious smile and adventurous past. On occasion he was found supportive, listening, tender to a fault, but hardly soft. To: thoroughbred darling candidate, 24-34, capable of causing and suffering profound emotional involvement. Tall, beautiful, relaxedly ambitious professional, expressive, passionate and compassionate with a sharp mind. Fiercely loyal if reciprocated, affectionate and sensuously earthy, burdened with breeding, education and prime family values. Perhaps in search of some commitment she never thought worth the risk. Re: joining forces for twin-star relationship, carrying the other on palms over a minefield and in every second thought. Winning and losing in style till whom the bells tolls. May it never. RSVP with photo appreciated. NYM B452

Believe It Or Not—I was born on the planet Jupiter, was raised and educated on Mars and then sent to Earth as a diplomat. I need to find an earthly female assistant. If you are under 43 years and have starry twinkles in your eyes, please respond. Photo a must. NYM S842

Poetic Black Lady—Slam, 5'7", 32, caring, attractive college grad. Seeks a white or Indian man who's open, sharing, sensitive, appreciates the arts and NYC but isn't anti-suburbs, health-conscious but not fanatic. I'm responsive to believer in marriage, massage, family, laughter, love. Sincere only. Phone/note. NYM B468

Green-Eyed Lawyer—Exceptionally intelligent, witty, unconventional. Pretty, shapely, 42 but looks 30. Former academic. Seeks younger man, literate, introspective, empathetic, 30-42. NYM B470

Successful Attorney—Young 40's, enjoys the performing arts, etc. Handsome, kind, giving, Jewish, good sense of humor. Seeks a committed relationship with a slim, attractive, bright nonsmoker, 20's-30's. Photo, please. NY/NJ. NYM B495

Intelligent Boston Brahmin—Accomplished, Ivy League-educated, skier, sailor, investment banker and Soho loft dweller. Seeks a very special woman to share intellectual, cultural and outdoor interests. I'm 47, 6' tall, athletic, good-looking, subtle, soft-spoken, sexy, sensitive, romantic, caring, monogamous and family-oriented. I'm also intelligent, gentle, love books, movies, music, theater, travel, oceans, beaches, France, tropical islands, fine wines, quiet moments and periodic solitude. My special woman doesn't answer personal ads, has been married, is definitely pretty, over-privileged, understated, financially unconcerned, discriminating and finds few men equal her ethics, aesthetics and intelligence. She is well-educated, loves the outdoors, has many friends and a social context, a nearly complete life and is looking for a partner; she is sensual, sophisticated, athletic, feminine, gentle, caring, emotionally open, subtle, socially concerned, health-conscious, a non-smoker, physically fit, under 40, and wants a family. Send picture/biography to NYM B440

Professional Australian Woman—41, loves chamber music, Soho, antiques, cooking, plays piano and sociable tennis. Seeks warm, affectionate mensch to go out and stay home. NYM B475

Laid-Back Millionaire Exec—Wants to spend next Valentine's Day with you, perhaps in Paris. I'm 42, fit, good-looking, easygoing. Looking for relationship with a woman who's warm, affectionate, ready to laugh and the proud possessor of a Dolly Parton figure. Photo a must. NYM M279

Two On The Aisle For "Phantom"—Who will be the zesty mensch to accompany this pert, effervescent, cultured, adventurous, slim, nonsmoking, 50-years-young woman to theater, movies, music and more? NYM B476

Romantic Wasp—Child of 50's with 60's values, 70's self-awareness and 80's success. Seeks somewhat petite, nonsmoking, single white female, child of 60's, with natural good looks, for lasting love affair. If you are bright, happy, sensual and active, we'll match. Phone/photo (necessary) note. Will gladly exchange. NYM M281

Very Successful, Beautiful Female—Very intelligent, Ivy grad, humorous, svelte, sensuous, athletic, nonsmoker. Loves tennis, France, Italy, Caribbean travel and great restaurants. Looking for trim male with same profile, 5'11" or taller, 32-40. Note/photo required/phone. NYM B477

Frenchman Wanted—By bright, pretty woman, 33, with many interests. Note/photo/phone, please. NYM S854

Write To Me—If you are female, 32-42, slim, artsy, educated, nonsmoker, adult, very active. Kids okay. I'm 44, trim, active, quick, earthy, wry. Photo/bio. NYM B494

Man Overboard!—(In NY social seas). This huggable, humorous, healthy and honest husband material is seeking a best friend and wife to build a home and family. I'm a good-looking, 6'1", 40-year-old, 200 lb, blue-eyed and brown-haired, unpretentious, sensitive, successful and wealthy surgeon and professor who is intelligent, introspective, nonsmoking, strongly monogamous and an easygoing, good listener. I play A-level tennis, ski black run, and love sailing, rafting, scuba, exotic travel, starry nights and romantic dining. I seek a slim, very athletic, attractive, intelligent and independent woman who is nonetheless nurturing and has an irrepressible joie de vivre to join me and expand my cultural and social horizons and provide a reason for me to reign in my workaholicism. Please be a classy woman, comfortable in sable or jeans, who's young enough to form a deep bonding, then begin our family. So toss me a line (phone and photo appreciated). NYM S848

Attractive, Sophisticated—Jewish widow, 47, 5'6", seeks healthy Jewish male who is well-educated, secure and down-to-earth. Sense of humor certainly helps. Maybe we can find a lasting relationship together. NYM H354.

Caring, Very Handsome—Divorced 53-year-old magazine publisher. Fun-loving, articulate and extremely successful. Tall, trim and used to the finer things in life. I'd like to meet a gorgeous, tall, thin, athletic, together, 28-38-year-old model who is a knockout both physically and intellectually, for a sharing, caring, committed relationship. Hopefully you don't smoke and have varied interests, have done a lot and like sailing and swimming. Please send handwritten note and recent photo. NYM S858

Guaranteed Beautiful, Great Body—(Some say irresistible). 39-year-old Ivy grad with radiant smile desires Jewish nonsmoker with warmth, style and energy. Photo a must. NYM S855

Big Lion, Male—33, looking for Elsa, 27-35. I am successful, attractive, warm and affectionate, open and honest, easygoing but spiced with mischief. You are communicative, intelligent, adventurous, assertive, also honest. Your interests should include: country cycling, entertaining (in the den), the arts. No head-games/smokers/real allergies to cats. I seek an equal partner to nurture and nuzzle. Note and photo please. NYM B515

Not For Everyone—Man, 30, professional, literate, funny, shy but likable, smoker, seeks woman of style, taste and sharp wit, 26-36. NYM S825

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Classy, Dynamic—Very pretty exec, 25, loves cold and warm weather sports, travel. Seeks bright, fun Jewish man, 24-34. Note/photo. NYM S826

Handsome, Optimistic Manhattanite—Jewish male, 40, 6', fit as a fiddle, easygoing, successful professional with a great sense of humor. I enjoy the outdoors (running, hiking, biking), spectator sports, movies, literature and exploring the wonders of NYC. Would love to meet an affectionate, attractive, thoughtful woman, smoker, 28-38, who wants a mutually supportive relationship. Please include recent photo. NYM M264

Air Maiden—Seeks successful, single young dragon, one-of-a-kind, who breathes fire and wants to carry me off. I look like Sophia Loren at 27, add 10 lbs; work in art and computers. Bio/true photo/phone. NYM B487

Charming, Warmth, Wisdom—Good-looking Manhattan woman, 50's, professional, enjoys films, theater, "arts and culture". Seeks warm, aware man for a loving relationship. NYM B485

Attractive, Athletic, Adventurous Lady—Wants to sail the seven seas with male counterpart, 50's plus. Photo. NYM B486

Sophisticated, Sensuous Lady—Psychotherapist, 30's, seeks compatible counterpart for friendship and... NYM 432.

Love Is Beautiful, Love Is Magic—This established, athletic, artistic, tall, dreamy man in 40's, yearns to share life with you - caring, warm woman in 30's or 20's. Recent photo, note and phone appreciated. NYM B254

Confident, Well-Educated—Jewish dentist, 35, desires Jewish female, 25-30, nonsmoker, for stimulating, loving, lasting relationship. NYM S835

Right, Pretty Blond—Mid 40's, is seeking quality guy, 45-52, tall, trim, handsome, equally financially secure, loves life, great talks, music and dancing. If you fit the description please take pen in hand now. 4J a plus. Photo please. NYM B393

Attractive Blue-Eyed Male—White, 36, 2", 175 lbs, brown hair, nice build. Seeks Vogue/Cosmopolitan female in North Jersey area. For fun times, friendship and romance. Reply with short note, photo a must. POB 3034, Clifton, NJ 07012

Attractive Female Physician—5'4", cultured. Seeks marriage-minded, intellectual physician or lawyer, 40's, traditional values. Photo/phone. NYM M254

Won't Dance—Don't ask me. Pretty, 25, MD, prefers dinner, shopping, films, Broadway, travel, passion, love, marriage, with handsome, accented, wealthy, brilliant, NYC man (kids a plus). Photo required. NYM B443

Are You A Full-Figured Woman?—I am a Jewish professional man, 33. NYM S741

Presidential Future Possible—Handsome, 30, considerate Jewish entrepreneur. Seeks bright, beautiful lady for serious campaign. Photo/phone/note. NYM B444

Woman Of The Year Or Lifetime—Tall, pretty, slim, blond, NY mentality, diverse interests. Seeks dynamic, 46 plus, successful, spontaneous man to share intimacy and life's possibilities. NYM M232

Lasting, Meaningful Relationship—Wanted by Jewish female, 25, 5', cute, petite, green eyes, great smile, adventurous, outgoing. Seeking a Jewish male, 25-30, attractive, sincere, fun, nonsmoker. If interested send note/photo. NYM B448

High Standards—Very attractive, classy, sensual, successful, caring, fit, fun Jewish female, 5'5", 32, is ready to share all of life's adventures with a tall, handsome, single, intelligent, high-achieving man in his 30's, with a great sense of humor and a flair for romance. NYM S845

Brains Are "In"—Beautiful, bright, gregarious, creative professional, youthful 47, 5'4". Seeking adorable, witty, slim, secure, caring Jewish man, 46-55, to share interests, feelings, affection. NYM B455

A Woman Of Substance—Slim, sincere, attractive, athletic, sensuous, Great Neck home-owner. Seeks mate/match, 57 plus, to make it all worthwhile. Hand-written note please. NYM B449

Don't Read This Ad—Unless you're looking for a warm, attractive, sensitive Jewish woman, 31, 5'5", slim, MBA. I love to dance, was Gaucher College Ping-Pong champ and seek honesty, trust and shared feelings with a funny, passionate, literate, nonsmoking man. Photo. NYM B342

Exciting, Radiant Beauty—Within and without, NJ professional woman, 28, is searching for that special, attractive, sincere, intelligent, successful gentleman who would be my closest friend. Let's love and laugh together and not be afraid of commitment. Photo/phone/hand-written note requested. NYM M255

Handsome Westchester Male—Divorced marketing exec, 50's, seeks slim, attractive, caring, professional Filipina, 40's - preferably MD or RN - with sense of humor. Note/photo please. NYM B356

NJ Professional Woman—46, committed to government career, pretty, Jewish, children grown, high on life. Seeks growth and fun with man who deserves her respect, enthusiasm and love - and can return the same - a man whose own accomplishments bring him pleasure and a secure sense of self. NYM S775

Pretty, Brown-Eyed Feminine Brunette—Early 40's, with a zest for life, combining a wonderful, successful career with multifaceted interests and talents including singing, acting and keeping fit. A woman who fully taps the energies of New York by regularly enjoying theater, opera, ballet, symphony and museums but is equally at home in a cozy country cottage, on a sandy beach or traveling to new and different horizons with a man I truly love. Seeking a handsome, highly successful corporate executive or professional Jewish male, 40-55, who would like to share the finer things in life with a woman of class, passion and sensitivity. Please respond by sending photo, note and phone. Only letters accompanied by a photo will receive a reply. NYM B363

Writer/Realtor—34, 5'8", mischievous, with soft voice and gentle manner. Seeks petite, distinctive female, 27-34, to love, honor and take to Met games. Note/photo. NYM B405

Lithe, Lively, Loving Widow—5'8" tall, would like to meet a Jewish widower in his 60's, who enjoys living and laughter but prefers to share it with someone. Nonsmoker please. NYM B457



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Pretty, Jewish Investment Manager—27, slim Manhattanite, who is successful, happy, secure, very funny and loves comedy, movies, working out and all sports. Seeks outgoing, fun, professional Jewish man, 27-34, for more than a first date. Keen wit and photo are musts. NYM B450

Successful, Good-Looking Blond—Just turned a young 55, creative career, slim, feminine, athletic. Loves city life/seashore home. Seeks successful, attractive man, 50-63. Photo/phone. NYM S836

Sophisticated, Slim Italian Female—With many interests, lots of energy, great wit, seeks nice guy in 40's who'll knock my socks off. Picture, please. NYM S834

A Rare Find—Beautiful, warm, intelligent, 34-year-old, highly successful, professional Jewish woman. Sophisticated, playful, down-to-earth, open, independent and a great sense of humor. Enjoy skiing, the arts and tennis to keep slim and active. Seek similarly attributed man. Note/photo/phone. NYM B454

Female Medical Doctor Sought—Successful business executive, MBA in medically related businesses, 40 years old, never married, seeks female doctor in 30's for serious relationship. NYM S801

Israeli Yemenite Lady—Pretty, bright, sexy, 27, 5'5", seeks a Jewish gentleman to love and make happy. Photo. NYM M250

Old-Fashioned Young Widow—Vivacious, slim, secure, worldly, loves life, travel, sports. Looking for lasting relationship of love with a man, 42-57. NYM B458

Caring, Loving, Tall, Attractive—Female, NYC psychotherapist seeks male, 37-46, for sincere friendship, relationship. Photo/note. NYM M272

Highly Educated, Beautiful—Vibrant, NJ professional woman, 39, seeks self-confident, intelligent, successful, loving, humorous gentleman who is emotionally open for marriage. Photo/phone/hand-written note requested. NYM B426.

Handsome, Successful Musician—33-year-old male who is sensitive, wise and provocative. Seeking to meet a woman with a sense of rhythm about herself. Photo/bio. NYM S837

Very Cute, Green-Eyed Blond—Slim, 5'2", professional woman, early 30's, seeks quality man with spirit and sense of humor. NYM B472

Silver Fox, Silver Tongue—You are very tall, handsome, fit, urbane and witty. At 5'8", I have a Dolly Parton-type figure, a pretty face and I'm bright, funny, warm and charming. Let's rediscover paradise together. Must live in Manhattan. I await picture and note. NYM M282

Attractive, Petite Blond—Divorced, Manhattanite, enjoys golf, dining out, theater and all things wonderful. Desires a fun-loving, successful Jewish man, 55-65, to share all the ups and downs life has to offer. Photo/note/phone. NYM M277

Engaging, Intelligent, Professional—Jewish female, slender, pretty, adventuresome, 38, enjoys friends, conversation, travel, the arts, outdoors. Seeks single white professional/businessman, 30-45, with sense of humor, varied interests, generous spirit, for romance and permanence. Photo, please. NYM M271

Successful Male Executive—36, Jewish, sensitive, fun-loving, romanticist. Enjoys the fun of the city and the serenity of the country. Seeks female for honest, caring, lasting relationship. Phone. NYM S817

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Israeli-Born Man—Manhattanite, 20 years, intelligent, sensitive, principled, caring, 41, 5'8", slim. Wants old-fashioned relationship, family, with woman of substance, 30-35, Jewish, not religious. Photo helpful. NYM B461

Sailing, Shows, Skiing—That's the environment of a 45-year-old, trim, 5'10", financially secure executive. All that's missing is an intelligent, active, attractive lady with a zest for a good life and some traveling. Would love to sail Caribbean in April. After that, who knows? Phone/bio appreciated. NYM S839

Handsome Retail Executive—25, slim, 5'10", upper east side resident. Seeks bright and attractive, college-educated female counterpart for friendship and more. Phone/photo a must. NYM S824

Streamlined Funky Swimmer—Wasp female, 30's, great sense of humor, widely traveled, in excellent shape, passion for sports, travel, dancing, beaching. Seeks similar in a man, nonsmoker, over 5'10", 29-43. Romance and dance me with letter/photo/phone. NYM S828

Animal Lover—Single Jewish female seeks male counterpart. I'm adorable, bright, successful, playful, romantic, fit and 33. You're just as wonderful, looking for that someone special. You may have found her. Note/photo/phone. NYM S827

6', 185 Lbs, In Late 50's—And I don't scare horses. I like skiing and tennis and I have my own sailing yacht. I'm successful in business and can come and go as I want. I don't drink or smoke but don't care if you do. I live in Western New York but I do get to NYC. I saw "Phantom" in London during the holidays. I do and have done all the things you read about. I'm looking for a slim, attractive lady, to 50, who wants a life mate. Recent photo and phone a must. NYM B453

Ravishing Young Grandmother—Tall, 5'7", tasteful, fun-loving and financially independent. Seeks affectionate, relaxed man, free to get on with his life. Enjoyment of travel, theater and dancing a plus. Nonsmoker/moderate drinker okay. NYM S818

Law Student By Night—Professional by day. Blond, blue-eyed beauty, 33, active, athletic. Seeks very handsome, caring, tall, slim, athletic, professional man, 30-38. Bio/photo. NYM S819

Wheel Of Boredom—Attractive, bright, warm, funny Jewish woman, TV field, 32, 5'4", dark hair, blue eyes, tired of playing games. Enjoys movies, plays, old TV flicks, eating out/Chinese in, the beach. Seeks a guy into give and take, listening and talking. He is warm, bright, attractive, witty, Jewish, 28-38, loves to laugh. NYM S820

Very Attractive/Intelligent—Lady, white Christian professional, 29, divorced mother of 4-year-old, seeks successful, intelligent, sincere, very attractive male, 28-38, good sense of humor, for serious relationship. Photo/phone. NYM B462.

Extremely Attractive Woman Attorney—Hip, wry, eclectic, unconventional, upbeat, 41, into rock, film, parenting and progressive politics. Seeks male counterpart. POB 1099, Bronx, NY 10471.

Professional Man—Warm, attractive, emotionally available, loves the arts. Seeks slender, pretty woman with intelligence, 40's. NYM M263

Blond, Green-Eyed, Pretty—Well-educated woman, fond of books and ideas. Seeks successful, attractive, cerebral Jewish man, 57-63, to share my enthusiasms and dreams. NYM S822

Attention Dentists—Unusually beautiful lab rep wants to meet you. If you're Jewish, 32-42, exchange your address/phone for my photo/phone. NYM S821

Sexy Lady Banker—Natural, sensuous, charming, witty, 30, Jewish. A breed apart. Strong European roots. Looking for risky (high-yielding) investment of a lifetime. Willing to cash it all in for kids and you (first) - exceptionally caring, charismatic, stable yet fanciful mate, to 40. Are you out there? Photo, please. NYM S823

Chivalry Lives!—6'3", 32, warm Jewish male, MA, Queens residence. Seeks an open, sensitive, nonsmoking professional woman, 28-36. Phone. NYM M266

Gorgeous Italian Brunette—28, seeks refined, established gentleman, 35-45, for marriage. Photo. NYM S840

Gentle, Generous, Attractive Woman—Sometimes shy but a good listener. Seeks bright, cultured single man who is sensitive and giving (40-50) as loyal friend, fun companion, in a lasting relationship. NYM B464

Brooklyn Physician—Good-looking Jewish guy, 37, seeks a pretty, warm and sweet lady - into travel, films, yin and yang, pitter and patter. NYM M273

Life-Loving, Beautiful—Happy, very bright, young mid 40's, professional woman, highly educated, sophisticated, honest, caring and sexy. Loves: dancing, the outdoors and reading (Castaneda among others). Looking for alike man, 40-50. Note/photo, please. NYM M274

Dynamic, Green-Eyed Brunette—Professional, mid 30's, attractive, warm, bright and introspective, cultured and athletic. Seeking same in successful, stable man, 38-50, for possible friend/lover, to share fun and varied interests. NYM B465

Striking Brunette—Slim, Jewish, 27, seeks professional, intelligent, witty Jewish male. Bio/photo/phone. NYM B466

Seeking Someone Special—Handsome, fun, successful financial exec, 43, 6'2". Seeking slim, attractive, sincere Catholic-Christian lady in her 30's, for important role in my life. Photo/phone. NYM S841

Boston Brilliant—Inventive, important woman with rich work life, lean love life, seeks remedy-man, about 50, who needs fun, companionship, love. She's 5'6", 115 lbs, delightful to look at, amusing, tender, loving. NYM M276

Warm, Loving, Affectionate—Great-looking (No Joke) Manhattan Jewish female, financially and emotionally secure, seeks sharing, love and laughter from her 35-50-year-old male counterpart. POB 20113, Cherokee Sta, NY 10028

LI Lady—Works NY, seeks gentleman, 55 plus, for stable relationship. NYM M278

Big Lights, Big City—This guy, 24, is looking for that one in a million. Intelligent, athletic, caring and oh...so handsome. Seeks woman, 22 plus, with same qualities for romance, adventure, commitment. Note/photo/phone please. NYM B481

Warm, Vibrant NYC Artist—Clever, caring, curvy, desires love, romance, intimacy with tall, 38-50, health-conscious, creative, committed man. Photo. NYM B473

Very Attractive, Blue-Eyed Blond—Appealing, slender, charming, gentle, financially secure, Jewish. Seeks a quality, affluent, 50ish man, who enjoys theater, movies, walking, talking. NYM M280

On A Bitter Cold Night In NYC—A woman photographer, 31, 5'5", 110 lbs, born with no astrological sign, decides to advertise her heart and soul in a magazine with hopes that just one humble, perceptive man would stumble on it. Photo/ references. And they never went to the Hamptons... NYM B478

Long Island Man—33, Jewish, witty, imaginative, successful entrepreneur, looking for that special, 23-28, good-looking, intelligent, humorous woman to spark up my life. Phone/photo/note. NYM M283

Blue-Eyed Blond—Magazine editor, 36 and 5'8", loves music, ballet, books, tennis and would love to share them with a man who's fun, sexy and smart. Note/photo. NYM B480

Handsome Psychologist—Sincere, down-to-earth, looking for bright, attractive woman, 26-40. Photo please. NYM B483

Handsome Professional—37, 5'9", trim, seeks pretty, "forever" female. NYM B482

Fun-Loving Jewish Woman—Mid 40's, with up personality, beauty, warmth, intelligence and sincerity. Seeks man, 45 to late 50's, with similar qualities, to share the good life of opera, concerts, theater, lazy vacations, home entertaining and good friends. In reply, please include phone number and photo. NYM M284

Beautiful Shapely Sincere—33, 5'7", with wit, charm. Seeks handsome, intelligent, fun, successful man, 32-42, for serious relationship. Photo a must. NYM B498

Blond, Petite, Vivacious Female—Loves theater, movies, museums and loves life. Seeks professional man, late 40's-late 50's, who enjoys the same things. Send photo/note/phone. NYM S846

Escape From NY?—Male academic would like to hear from Wellesley grad, 31 plus, interested in rural college life, starting family. NYM B488

Sparkling—Warm lady, 39, 5'2", slim, lovely figure, involved in theater and creative area of publishing, excellent cook. Seeks accomplished, serious man, 35-45, for long-term relationship. Bio. NYM B484

Smart, Secure, Sophisticated—...Man with these qualities sought by marriage-minded Jewish woman, 34, 5'8", Ivy grad, lover of books, opera, travel. NYM M285

Warm, Sane, Pleasant—Successful professional, fine sense of humor, Jewish male, 41. Seeks loving and permanent relationship with bright professional female, 28-38, trim and very pretty. Letter please/photo optional. NY/NJ. NYM B491

Upscale Professional Man—40, 5'3", seeks Jewish female, 30-35, college-educated, i.e. teacher. Object: relationship leading to marriage. NYM S849

Gotham Entrepreneur—42, 5'10", 175. Likes dining out, exotic autos. Seeks very pretty Christian lady, non-smoker, to 35. Box 204, 1202 Lexington Av. NYC 10028.

I Stand Out In A Crowd—For many reasons besides my striking presence. I am very successful and it shows, not only by my life style and interests, but by the way I think, feel and react. This 43-year-old Jewish woman would like to meet an outstanding man (40's-early 50's) whose self-worth gives him the kind of strength to respect a woman as an equal and be gentle and earthy enough to understand the free spirit of her creative, romantic and loving nature. Letterhead response only. NYM B493.

Prominent Wall St. Analyst—42, tall, handsome, divorced, sophisticated, world traveled, lecturer, media star, home in Hamptons. Seeks quality female for future together. Photo. NYM B499.

Hopeful Romantic—Media career, cute, NYC male, 33, hopes you share fondness for the Far Side, outside, Basie, Bruce, Mamet, Manet, fondue for two. Seeks 25-33 Jewish female to share her likes and laughter with me. Photo. NYM S850

I Know My Type—He is over 6', 32-40, bright, very successful, handsome, well dressed and most importantly has a great sense of humor. If you fit this description - I'm your type. I'm 32, Jewish, tall, slim, pretty, classy, successful, warm, witty and fun to be with. We're both selective, and should be! Photo, please. NYM B500.

Not Exactly A Scene From Casablanca—Is it? But after all, I'm better looking than him. 35, successful, sincere. I like a lot of things; when in love, I like everything else. You're intuitive, pretty, attract men easily. Before you give yourself again - let's talk. Photo/photo/note. NYM M292

Athletic NJ Man—26, well-educated, attractive and successful. Seeks warm, educated and attractive Jewish female, 22-26, who likes sports, hates smoking and is looking for serious companionship. Photo/note/phone. NYM M287

Happy, Handsome Male—35, 5'11", fit, humorous, affectionate, adventurous professional. Seeks warm, romantic, outgoing, active, pretty, shapely, slim professional female, 27-33. Note/photo/phone, please. NYM S852

Spirited, Beautiful Italian-Jewish—Woman, 33, adventurous, successful, athletic, seeking her soul mate. He is warm, perceptive, loving, open to new experiences, will fly to Galapagos Islands or stay home and cuddle. Interested in personal growth as well as material success. Let's begin this spring with a wonderful, loving relationship. NYM M290

Zaftig, Committed Christian Woman—31, seeks Christian man, 27-42. I'm 5'4", soprano vocalist, affectionate; enjoy slow dancing, beach, movies, baking, long talks. POB 98, Pompton Plains, NJ 07444

Great Laugh, Great Legs—Trim, sandy-haired, blue-eyed lady runner, rosey complexion, natural style, 39, professional, with integrity and depth. Seeks an intelligent, energetic, fit man, 36-50, who enjoys his work and his weekends. Note/phone. NYM S853

Fun-Loving Existentialist—NJ management consultant/psychologist seeks attractive woman under 36. I'm 6'1", 40, warm, caring, athletic. Interests: films, theater, travel, art, museums, hiking, tennis, reading. Note/photo. NYM B511

Good-Looking Male, Very Fit—43, looking for same in female. Photo a must. NYM M297

Super-Special Single Female—Seeking tall, sensitive, 40ish male friend to share some "joie de vivre". I am very passionate about life! Write and tell me about yourself. Photo appreciated. NYM B502

Mrs. And Mom—Is what I want to be! Bergen county lady, slim, pretty, educated, seeks assured, attractive Christian man, 34-42, with honorable intentions, for traditional objectives. No smokers. Bio/DOB/phone. NYM S857

Strictly Personal—Attractive, sweet and sexy, 31, Jewish professional ready to meet someone new. If you're handsome, self-assured, 31-38, and looking for love...get caught up with me. Photo. NYM M295

Truly Beautiful—Financially independent, healthy, sensuous Jewish female, college grad. Seeks male Jewish counterpart for marriage and adoption of a child together. Note/bio. NYM M296

Smart, Pretty Girl—Jewish professional, 32, hopes you will respond if you are smart, nice-looking, Jewish and have a good sense of humor. Photo a must. Now is the time. NYM B513

Attractive Spanish Woman—Seeks man, 40-48, sincere and romantic, to share life with. Note/phone. NYM B519

You're Cute—You're for me. I'm 35, 5'2", great sense of humor, good-looking, successful, living on the east side. Looking for a pretty girl, 28-38, to share the good life with. NYM M298

Classic Italian Beauty—Bright, warm, Rubenesque, hourglass-shaped, 5'3", 33, seeks brainy, cute single male. NYM B503

Great Sense Of Humor—42, businessman, good-looking, intelligent, etc. Loves to cook, ski and travel. Ran out of pictures, send me one of yours. NYM S856

Successful Businessman/Professional—38, having just completed divorce agreement. Seeks slim lady, 35-50, to exchange FLC, etc. Note and photo appreciated. NYM M299

Lovely Latin Lady—5'4", 115 lbs, good figure, warm, sensitive, good humor, sophisticated, enjoys the good things in life. Fort Lee, NJ. Seeks white single man, 38-48, intelligent, caring, successful, good humor, who enjoys life. Send current photo. NYM B504

Crave Excitement, Need Stability—Cultured, sensuous, pretty, vivacious teacher, 51, 5'3", Jewish, nonsmoker, kids grown. Seeks witty, romantic, successful, 50ish man for everything! NYM B509

Generous, Affectionate, Kind—Giving, successful Jewish physician, seeks female counterpart who is sophisticated, elegant, fit, slim and 30-35. Could she be you? No response without photo - will gladly exchange. NYM B505

Decent Asian Man—36, 5'6", fit, professional. Seeks slim female, any race, with innocence/warm smile. NYM B518

Blue-Eyed Blond—Looking for someone to enjoy the city with. I'm a writer (28) who loves New York and everything in it (except opera and ballet). If you like to do things and to not do things, please send a photo and we'll see! NYM S859

Manhattan Businessman—(Scientific research) well-educated, world-traveled, youthful 70's (5'8"/150), considered attractive. Diversified interests include music, art, theater. Great walker, nutrition conscious. Desires intelligent, attractive, wholesome, financially independent lady in late 50's-60's. Non-smoker. NYM B418

Classy NYC Blond—Professional, 40's, slim, seeks Jewish male peer. NYM M249

Handsome, Offbeat Millionaire—Creator of music/art/film, 37, look 27, 6'1", blond-blue, vegan athlete. Seeks "10" in 20's with brains, humor and soul. Photo/birthdate-time. POB 1845, NYC 10008

Another Jewish MD!—This one's 32, 5'6", blond, blue eyes, cute, athletic build, fun, good-natured. Seeks pretty, petite Jewish lady. Photo, if you can. NYM B439

He's Really Smart, Witty, Clever—Passionate, caring, 38. Part poet, part executive, part farmer, all Taurus. And he's looking for fun, friendship, frolic with someone spontaneous, sensual, non-sensical, intriguing. Note/photo appreciated. NYM M260

Lass From The Low Country—With wit and charm, seeks male, 40's, both intense and modest. NYM B442

Gay Woman—37, well-educated, professional, kind, attractive. Seeks counterpart to share: good books, movies, jogging, tennis and hiking. NYM S829

Connecticut Commuter, 43—Widower, successful, honest, 5'7", 148 lbs, very energetic. Seeks slim, Connecticut, loving lady, 27-37, to share an active life. My activities include running, x-country skiing, figure skating, scuba, boating, Long Wharf, Hartford Stage, Goodspeed, fine dining, country inns and dancing. You must be a nonsmoker, laugh, have a really good sense of humor and adventure, and like to sit next to a fire. Please send a note, photo and phone number. NYM S830

Humorous And Arty—Cute guy, 37, teacher/performer, single dad, into jazz, poems, softball, home-cooking and hugs. Would like to meet off-centered, funky, jeans-and-sneakers pretty woman, 25-36, for lasting fun-love friendship. Will trade photos. NYM M267

Are You Ready—To fall in love? I am. Caring, educated, attractive, hard-working, 27, 5'10", desires a pretty and sweet, 21-29 female, for friendship first. Photo. NYM B446

Pretty, Pleasant, Plump—39, warm-hearted, generous, financially secure. Outgoing, vibrant, active woman with attractive face and pleasingly plump figure. Seeks friendship with fun-loving, confident, independent, adventurous man who likes to travel and is not satisfied with normal 9-to-5 routine. Photo nice, but not necessary. NYM S831

Relocatable Michigan Professor—33, 6', handsome, honest, caring, romantic green eyes, humor/wit, sterile bachelor seeks brainy, cute, slim, warm, sexy lady, 20-45, friend/marriage? No smoke/drugs. Photo/bio/phone. POB 7036 Marquette MI 49855

Scandinavian Female Sought—By male MD, 27, 6'1", 190 lbs, athletic, warm, passionate. You are tall, blond (20-30), with similar traits. We can share life and panoramic view from my NYC apartment. Note/phone/photo. NYM S832

Handsome Asian Gentleman—36, tall, financially secure. I am well-traveled, educated, sensitive and sincere. If you are a lady who is sensitive, well-traveled, attractive, between 25-30, looking for an exciting future with a like-minded person, please write with photo. NYM B451

Marriage-Minded—Handsome, successful attorney, 34, Jewish, with traditional values and many interests. Seeks single Jewish woman, 21-34, for marriage/family. Photo, please. NYM S833

Charming Guy—...A successful exec, Jewish, divorced, with sophistication and pizzazz. A youthful 60 with salt and pepper hair. Is attracted to a vibrant, sensuous lady, soft and curvy, witty, trim, adventurous, under 5'6", of any age. Object...a mutually wonderful experience leading to? Recent photo and phone. NYM B456

Pretty, Witty, Eternal Optimist—Funny, sarcastic, 36-year-old, Jewish professional female. Looking for same qualities in man, 35-44, with a businessman's brain and an artist's soul, who also happens to be clean-cut and a nonsmoker. Photo please. NYM B459

Latin Lady—Blond, shapely, 5'2", attractive, cultured, independent. Wishes to meet counterpart: serious gent, 40-56, white, free, any background. POB 752, Tenafly, NJ 07670

Attractive And Adventuressome—Female physician, 38, enjoys travel, classical music, sports. Seeks professional man, 38-48, with wit and warmth. NYM M269

Classy, Attractive, NJ—Jewish female, 39, seeks sincere, caring, educated Jewish male, 36-42. NYM M270

Adventurous, Romantic—35, athletic Jewish man seeks creative and interesting lady to share life. NYM B460

Do You Love—Stallone movies for their intellectual statements? Satirical-minded Jewish physician, 29, tall, pleasant-looking, with interests including tennis, swimming, Ludlum, museums, movies (Animal House my favorite), toaster oven shopping, etc. Seeking fun and romance. NYM M275

Unattached And Unpretentious—White male, 40, 5'10", trim, attractive, successful one-woman guy. Enjoys travel and new adventures. Seeking open-minded, independent gal, late 20's-mid 40's, for friendship and relationship. Note/photo. NYM B463

Handsome, Interesting, Wealthy—White male, late 30's, seeks to establish relationship with attractive, sexy woman. Race and age unimportant, a photo is. Reply NYM S838

Lights, Action, Camera!—Single white male, 36, 5'11", slim. Seeks leading lady to co-star in long-running romantic relationship. To audition, write POB 134, Yonkers, NY 10710

Sensitive, Intelligent Attorney—Mid 30's, with sense of humor, 6'1". Enjoys fine dining, travel and sports. Seeks single Jewish female, 28-35, who is looking for lasting relationship. Note/photo please. NYM B474

Blue-Eyed Beauty With Brains—27, Jewish, Ivy, designer. Am slim, sexy, athletic (tennis/ski), warm, witty, down-to-earth. Seek tall, handsome, accomplished man. Photo. NYM M291

Sailing To Byzantium?—Australian-born Jewish man, professional, 34, 6'1", lived in Manhattan nearly 5 years - intelligent, handsome, witty and passionate. Desires to re-couple with the half Plato declares we lost during creation of the species. My interests range from European film, fine music, literature and drama, to classic 60's rock, New York City and panda bears. Are you an attractive, sincere, and emotionally secure woman, 24-34, and ready to moonance? If so, "Let us go then, you and I..." Note/photo/please. NYM B490

Splendid Blond—Blue eyes, 36, Donna Mills' looks, Mother Theresa's heart, Arbus' eye for art, Indiana's spirit, seeks male counterpart, 30 plus. NYM M288

Sense Seeks Sensibility—Lady MD, 33, pretty, Jewish, single. Seeks accomplished, attractive man, 30ish, who is warm, perhaps funny. NYM S851

Retired, Professional Manhattan Man—50, seeks similar woman for friendship and traveling companion. NYM M289

Affectionate, Independent—Harvard PhD, 31, who believes school should not interfere with your education, seeks man for a variety of learning experiences. Creativity, ethics, sense of humor and passion a must. Addiction to chocolate optional. NYM M293

Jewish Lady—Black, divorced, 35, 1 son. Loves travel, dancing, reading, dining. Seeks Jewish man, any race, for relationship. No smoke/drugs. NYM B512

Good-Looking, Funny Male—27, 6', who loves to laugh, travel and care, seeks very cute lady. Photo/phone. NYM B514

Non-NY Magazine Guy?—Sensitive, outdoorsy, wise, funny, want marriage? Very attractive, active 40's woman, would warm your life. NYM B508

Are You A Cultured Man—In your late 60's, unattached, sensitive, sophisticated, distinguished with many interests, financially secure hoping for an attractive, charming successful woman, mature, slim, chic, cheerful, warm, caring, in intellectual profession. Please remember, it takes guts to run this ad --- and optimism! NYM B510

Attractive Catholic Female—29, 5'5", enjoys sports, movies, travel. Seeks good-looking, nonsmoking, marriage-minded male. Letter/photo, please. NYM B517

PEN PAL

N.H. Housewife—Victorian, plump, feminine, pretty. Would like Platonic correspondence with a man over 50. NYM M268

ANNOUNCEMENT

Happy Birthday M.E.—March 16. To the lady who lives in a shoe, may all your dreams come true. Savor everything mommy - and remember I love you. Love always E.J.E.

Successful Professional—MBA, 39, wishes to extend her network of women friends to share NYC, travel, hiking, conversation, feelings. Note. NYM B501

To The Man—At Beekman Theater, Feb. 27, 4:40 show. Did you get my business card? NYM M265

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 615

BY MARY ANN MADDEN

THE 25 RICHEST WOMEN IN TOWN

Their fitness trainers, caterers, hairdressers, nanny networks, and designers *désignés*.

BABES IN ARMS

Grandmothers, teenagers, hardhats, and M.B.A.'s come to Saint Clare's Hospital as volunteers to hold infants born with AIDS and a crying need for affection.

NEW YORK MAGAZINE COMPETITION NUMBER 640

Above, animal husbandry. Competitors are invited to devise a viable plan to reduce the national deficit by substituting one letter in a well-known telegram, palindrome, letter of credit, or the like.

"I HOPE THEY SPELLED MY NAME WRONG"

Uh oh. Nan & Bill & Pat & Glenn & C. Z. & Jerry & Slim & Kenny & Gloria & Oscar & others look forward, mingling memory with desire, fear with glee, to the publication of Dominick Dunne's "People Like Us" and Gerald Clarke's "Capote: A Biography."

Above, how we live now. Competitors are invited to provide the title and a brief description of one article or department typical of New York Magazine, in celebration of its twenty-year stand against yellow journalism and in support of the American way.

Results of Competition 612, in which you were asked to compose a limerick on a subject of national interest.

Report: "Whan that Aprille with his shoures soote/The droghte of March hath perced to the roote . . ." We only mention this because we know you are bored by reports on poetry comps. All the whining as to scansion. Well, none of that here. No. We will merely express regret that Bush *will* rhyme with tush. And that what was topical when this was set isn't. Now. If you take our meaning. As some of you, from time to time, may not.

First Prizes of two-year subscriptions to "New York" to:

The president's eyes often glaze
When the Cabinet's colloquy strays.
The meetings go on,
Though it's bedtime for Ron,
Who is back in his Death Valley daze.
Chris Doyle, Burke, Va.

Calamities reign far and wide,
Economy's taking a slide,
Politics gory, still
Number-one story: Will
Sean and Madonna stay tied?
Chester Wolfson, Ridgewood, N.J.

Runner-up Prizes of one-year subscriptions to "New York" to:

George Bush is so bland he's inedible,
Pat Robertson's pitch too incredible.
I think, on the whole,
I shall go with Bob Dole
And pray that he turns out unbeddable.
Richard P. Monley, Birmingham, Mich.

Today's auto dealer we hail.
He gives us back cash on each sale.
A pauper we wot of
Bought Audis, a lot of,
And put his twelve children through Yale.
Jennifer Young, Glenmoore, Pa.

How does one picture Ed Meese?
As head of our nation's police?
Ambiguous reading:
Is old Edwin leading,
Or fleeing from keepers of peace?
Alice Ross, Smithtown, N.Y.

And Honorable Mention to:

Jim Bakker behaved like an idgit
His wife Maybelline makes us fidget,
But the prize for élan
Goes to Jessica Hahn
When she claims to be purer than Gidget.
Patsy V. Felmet, Wintersville, Ohio

Morris Dees knew the candidates' woes
And denounced each in vehement prose:
"All these guys look asleep:
How can anyone sweep?"
The headlines ran thus: "Dees: 'Dems Doze.'"
Don Hauptman, N.Y.C.

If your weakness is ice cream and cake
And you won't give your waistline a break,
Do not fret my stout friend,
Forsooth, a godsend:
They're making a fat that is fake.
The 400 Group, Beachwood, Ohio

No wrinkles with new Retin-A.
Rub it in and the years melt away.
You'll stay young forever—

But is that so clever?
Consider poor Dorian Gray.
Craig Allinder, Big Fork, Minn.
sp. ment.: Russ Dale, Longmeadow, Mass.
Claire Ulanoff, Miami, Fla.

She arrives in seductive green hue,
And spring stirs our senses anew.
But the lilac and rose
Please the eyes, not the nose;
They're much too perfume-y. Kerchoo.
Rosemarie Williamson, Neptune, N.J.

In guvmint, a highly placed fella
Can quit and still do very well; a
Big lobbyin' fee
May be called felony
But in jail he can write a best-sella.
Loretta Novick, Fleetwood, N.Y.

Our resources survive any test,
And have always stood out from the rest,
But Haig, Hart, Dole, Gore
(To name only four)
Of our millions, can these be the best?
Anna Lambiase, Brooklyn

An investor, whose sizable pith
Last fall had proved merely a myth,
Grasped noose and a lance,
And took a firm stance
To lynch Merrill, pierce Fenner and Smith.
Dan Richards, Staten Island, N.Y.

"No excuses," said Ms. Donna Rice.
"I think that I'm really quite nice."
She knew Mr. Hart,
Then caused him to start
His campaign (not just once, mind you)
twice.
similarly: Rick Roseff, Danbury, Conn.;
Irene Tylik, Aspen, Colo.

Sleeping on sidewalks is sad,
A sign of our times that's all bad.
With no bed for one's head
And a stomach unfed,
It's a crime and a shame and I'm mad.
Lydia M. Herndon, Minersville, Utah

A city now viewed with euphoria,
Although there's no Waldorf-Astoria,
Has come into its own
And is nationally known
As the best place to live. Yes, Peoria.
Ruth Migdal, Brooklyn

I am willing to bet my last buck
It's Dukakis's year for good luck.
When the votes are all in,
Then Dukakis will win ...
The supporting award for "Moonstruck."
Richard Fried, Brooklyn

teagan we thought a self-starter,
o voters rebuked Jimmy Carter,
ck of his smile,
is teeth and his style.
o how come each year he grows smarter?
Lynn Hancox, Teaneck, N.J.

m Bakker paid Jessica money
or extracurricular fun. He
living in limbo
ut Miss Hahn ("I'm no bimbo")
now Mr. Hefner's new bunny.
Sid Rothenberg, Whitestone, N.Y.

'ell, Dan, you have done it again,
'e'd Rather you'd counted to ten.
or you'll find you're a dud
nce your name isn't Mudd
ou must recognize when to say when.
Jack Gross, Hershey, Pa.

'he Dow never stays at the summit
'hatever goes up's sure to plummet
ow repeat after me:
I've been greedy, you see,
ut I hope that I've learned something
from it."
Nancy Stark, N.Y.C.

ome people think speeding is smart,
hat fifty-five's only the start;
aising the level,
ou'll rush like the devil
o get there before you depart.
Ruth Irene Wolfson, Ridgewood, N.J.

loriega is Panama's prez
le's a crook, so our government sez.
ow a Panama hat
a chapeau gone flat
what is next? Care to try on a fez?
Miles Klein, E. Brunswick, N.J.

'he Oscars presented this year
on't interest me greatly, I fear.
'ho' my heart isn't in it,
'll watch for a minute,
ust to see how bare Cher will appear.
Candy Zakrzewski, Teterboro, N.J.

Donald Trump is exceedingly rich
His life glides along with no hitch.
He's like Morgan, J. P.,
ould, Getty, John D.,
and Krupp, that ole son of a gun.
David G. McAneny, Newton Square, Pa.
sp. mention: Suzie Bolotin, Chapel Hill, N.C.

"New Ideas" claimed his banner, unfurled
As into the ring his hat whirled,
Though the hat was a topper
hart's plan came a cropper
On the oldest idea in the world.
O. M. Neshamkin, M.D., N.Y.C.

"Join in," said the pols, "don't be daft."
The bartender just stood and laughed.
But the pruomo for Cuomo

When played back in sluo-mo
Showed him putting a head on his draft.
Carleton Carpenter, Warwick, N.Y.
R. Nixon (not known as a tipper),
L. Johnson (with a scar like a zipper),
J. Carter farmed nuts, G. Ford was a klutz:
Did we have to win two for the Gipper?
Uri Lemberger, Long Beach, N.Y.
sp. ment.: Oscar Weigle, Whitestone, N.Y.

If you're seeking your place in the sun,
If you're aiming to be Number One,
You get all your clagues
To organize PACs
And then take the money and run.
Alice Yohalem, N.Y.C.

The president took a strong stand
By giving the contras a hand,
But Congress said, "No,
Forget giving that dough.
You see, we have just contra-banned."
Jay M. Tischenkel, Miami, Fla.

Billy's back (thanks to George, I suppose)
To be sure that the players won't doze
Pugnacious and bossy
A tough guy to cross, he
Thinks "Yank" means "to lead by the nose."
Mark Wolfson, Spring Valley, N.Y.

Can we talk, I mean real confidential?
Will ya look at the crop presidential?
Rep. jive and Dem. jargon
This bunch is no bargain.
We better pay up our Prudential.
Tom Duffy, Delmar, N.Y.

There once was a judge name of Bork
Who went before Congress to tork
All you saw on TV
Was his silly goattee,
Which bobbed up and down like a cork.
Marilyn Crystal, Scarsdale, N.Y.
sp. ment.: Edward Kagen, N.Y.C.

Her marriage for certain's a nice'n.
I'd call her an expert at splicin'.
Her man's pugilistic,
An eight-figure fistic,
Congrats to the new Mrs. Tyson.
Saul Isler, Cleveland Hts., Ohio
sp. ment.: Hy Komishane, Elizabeth, N.J.

Diseases, pollution, addiction,
Elections, stock-market affliction,
Acid rain, Save the whale,
Nukes, Corruption wholesale.
For all this a two-year subscription?
F. L. Doob, Shaker Hts., Ohio
sp. ment.: Bernard Sansetre, Washington, D. C.
Karleen Heller Ravnitzky, Peekskill, N.Y.

A topical poem complete,
Five weeks before hitting the street?
It's too much to ask,
An impossible task.
If I could do that, I'd buy
options.
John Foshee, Austin, Tex.

Competition Rules: POSTCARDS, PLEASE; TYPE-WRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 615, *New York Magazine*, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by March 25. Editor's decisions are final, and all entries become the property of *New York*. First-Prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the April 18 issue. Out-of-town postmarks are given three days' grace.

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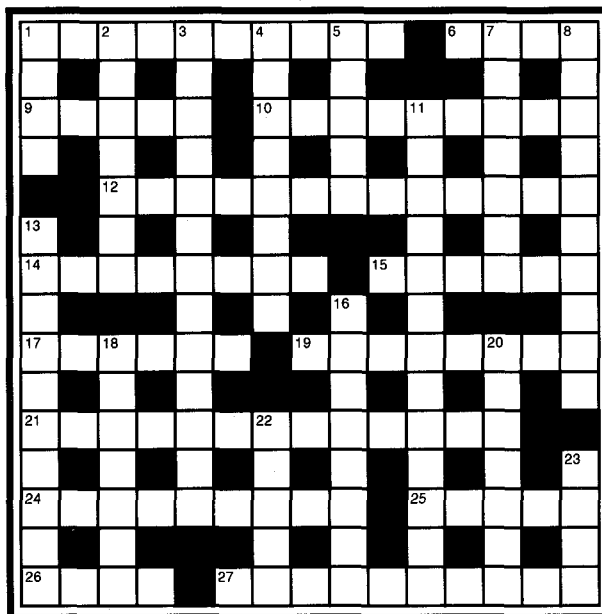
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RUPPERTS

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

- 1 Joke sent him out of court—to jail. (10)
- 6 Forbidding this endless dirt. (4)
- 9 Drink the horse needed. (5)
- 10 A melting performance. (9)
- 12 Defended territories—reassembling troops at Crete. (13)
- 14 Tilting object is a wheat cracker. (8)
- 15 Rasher cut up and offered around by him. (6)
- 17 This cult flourishing 'mid sun? (6)
- 19 Smelling of this—react fast! (8)
- 21 Foundrymen making patent remarks. (7-6)
- 24 No tied house in Yeats' isle? (9)
- 25 Indication of low interest rate. (5)
- 26 Doesn't stay for functions. (4)
- 27 Extricates first mate squeezed right inside swamp vegetation. (5, 5)



DOWN

- 1 Father holding up this case. (4)
- 2 One of the things it's fun to knock—can't be wrong, they say. (7)
- 3 Emerging from the classrooms? (13)
- 4 Damage to measure inside the tower. (8)
- 5 Nine players and not one on time! (5)
- 7 Revel in making foreign monarchy rest uneasily. (7)
- 8 Stratagem I deployed to get to the provost. (10)
- 11 A natural tremor—though with heart flutters some folk get a couple of doctors around. (5, 8)
- 13 Claiming ownership of certain birds, exchanging about a third of number. (4-6)
- 16 Mountain dwellers seen out around the enclosure. (8)
- 18 By the river cast net, in time finding it's relaxing. (7)
- 20 Fundamental nature of sentences New Testament omitted. (7)
- 22 Tend to take Union's direction. (5)
- 23 Goes into competition, getting half a dozen points. (4)

'EIRE BORN' : 'CUE' CROSSWORD BY MAURA B. JACOBSON

ACROSS

- 1 Makes the final payment
- 5 Lawyer's undertaking
- 9 Chowder ingredient
- 13 State of Brazil
- 17 Crinkled paper
- 19 Mimicked
- 20 Waikiki's locale
- 21 Circuit safeguards
- 22 Knowing it cold
- 25 Cooper's Mohican
- 26 Athenian's foe
- 27 Author Kingsley
- 28 Blow it
- 30 Downed dinner
- 31 Take into custody
- 33 Sticking to one's guns
- 37 Aspen's kin
- 40 Bed-linen fabric
- 42 Buddy
- 43 — snail's pace
- 44 Show-horse maneuver
- 46 Mil. ranks
- 48 Rio beach, familiarly
- 51 The heart of the matter
- 53 Do lacework
- 54 Encouraging gesture
- 58 Jellied side dish
- 60 Habanero
- 62 Under sail
- 63 Kett of the comics
- 64 Ancient Tokyo
- 65 Café au —
- 66 "— robins in her hair"
- 68 Prince Valiant's son
- 70 Foyne's fete
- 76 Annals periods: abbr.
- 77 "Into the valley of Death — six hundred"
- 79 Stare foolishly
- 80 UFO passengers
- 82 Auspices: var.
- 83 "— unto themselves": Bible
- 86 Consumers
- 88 Sir, in India
- 91 Laura Hope Crews role
- 94 Clairvoyance, for short
- 96 Western flattop
- 97 Abbr. behind the Berlin Wall

DOWN

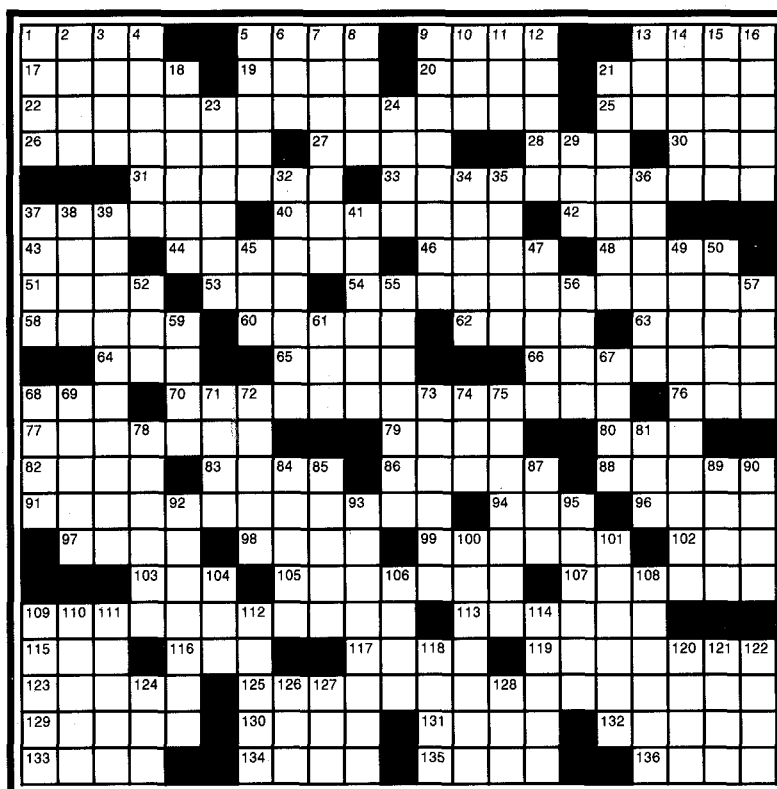
- 98 Cauterize
- 99 Speechifies
- 102 Farrah's ex
- 103 Activities rm.
- 105 Controlled the helm
- 107 Partner of wheeler
- 109 Bread's accompaniment, often
- 113 Same as A-flat
- 115 Blackjack card
- 116 Cleo's snake
- 117 The south of France
- 119 Poetic foot
- 123 Subject
- 125 "Peanuts" girl

DOWN

- 129 In a — (posthaste)
- 130 Script direction
- 131 Chump
- 132 First name in rock
- 133 Annual auto race
- 134 Retreats of thieves
- 135 Wallet smallies
- 136 Velez of old films
- 1 Folk-singer Phii
- 2 Do up a gift
- 3 Leningrad's river
- 4 Kind of staircase
- 5 Queeg's ship
- 6 Rental unit: abbr.

- 7 Calmed medically
- 8 Esau's land
- 9 Continual
- 10 Once across the pool
- 11 Eureka!
- 12 Muffled the sound
- 13 Play on words
- 14 Tin Pan Alley org.
- 15 Rancho rope
- 16 Liability's opposite
- 18 Catch a mouse
- 21 Heating apparatus
- 23 Attic room
- 24 East of Minn.
- 29 Fictional sleeper
- 32 Tongue depressor

- 34 Neighbor of Knoxville
- 35 Midtown lights
- 36 Round maps
- 37 Haydn's nickname
- 38 Elevator man
- 39 Wds. on a new device
- 41 Fix
- 45 Cul-de —
- 47 Lieu
- 49 Concave piece of pastry
- 50 Troupe member
- 52 Kept out of sight
- 55 Antilles island
- 56 Mandlikova of tennis
- 57 Arabic letters
- 59 Part of HCL
- 61 Belfry pest
- 67 "Smiling" Irish features
- 68 "These — few of my favorite..."
- 69 Scoundrel
- 71 Bangkok citizen
- 72 Throws things at
- 73 Pollux's twin
- 74 Before ar
- 75 Fans out
- 78 Tidal drainage canal
- 81 Highlands hat
- 84 Alamogordo trial
- 85 Earp
- 87 Trans-Atl. express
- 89 Peekaboo words
- 90 Boxer Max
- 92 Foreword
- 93 Takes prior rights
- 95 He goes by the book
- 100 Diet routine
- 101 Pancho's poncho
- 104 NBC's rival
- 106 Great Lakes port
- 108 Horrify
- 109 LuPone or LaBelle
- 110 Future oak
- 111 Lukewarm
- 112 Raised
- 114 Clock indicators
- 118 First James Bond flick
- 120 Caesar's reproach
- 121 Obey a red light
- 122 Actress Daly
- 124 Like a freezer
- 126 Somerset river
- 127 Bowler's target
- 128 Finian's isl.





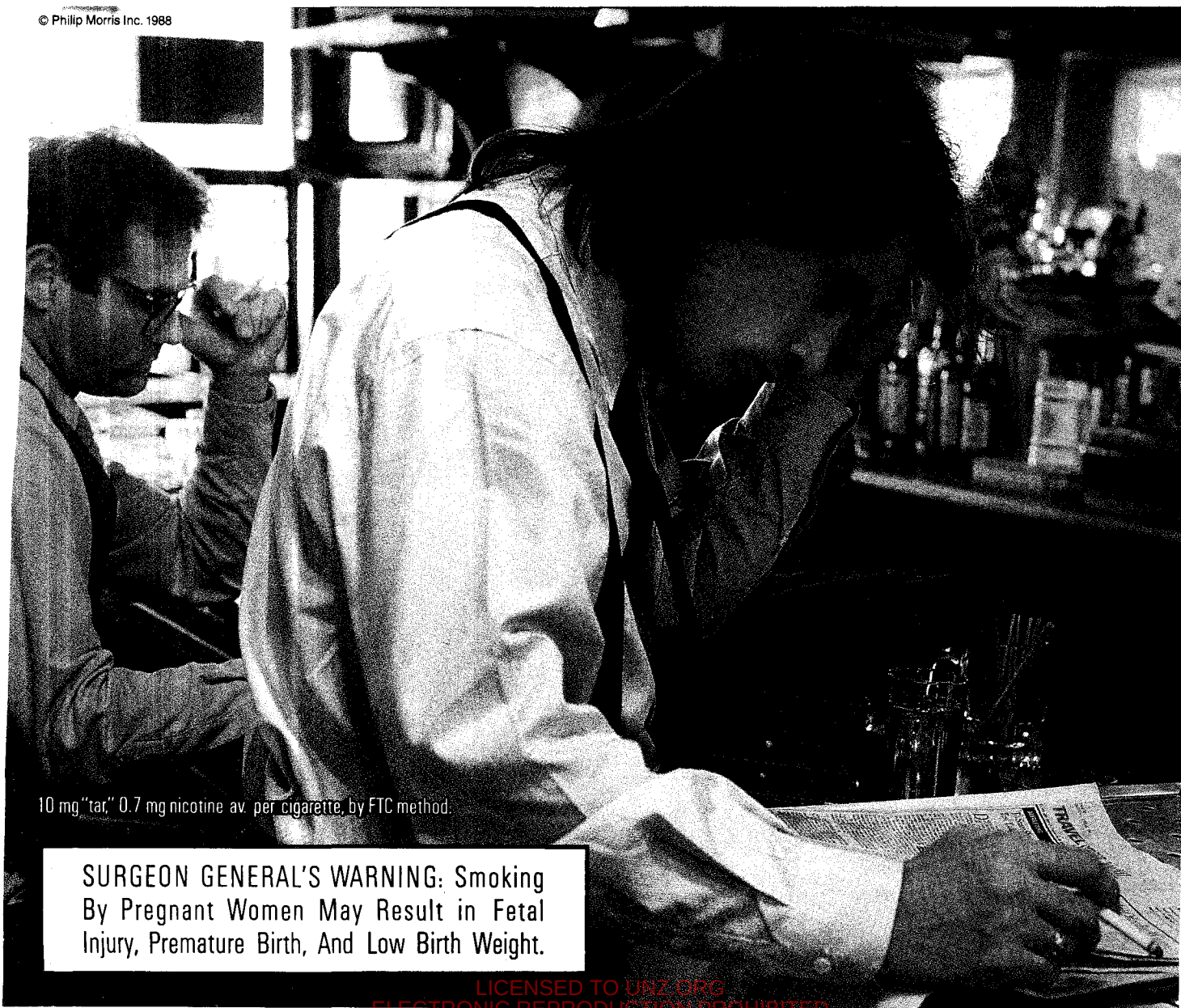
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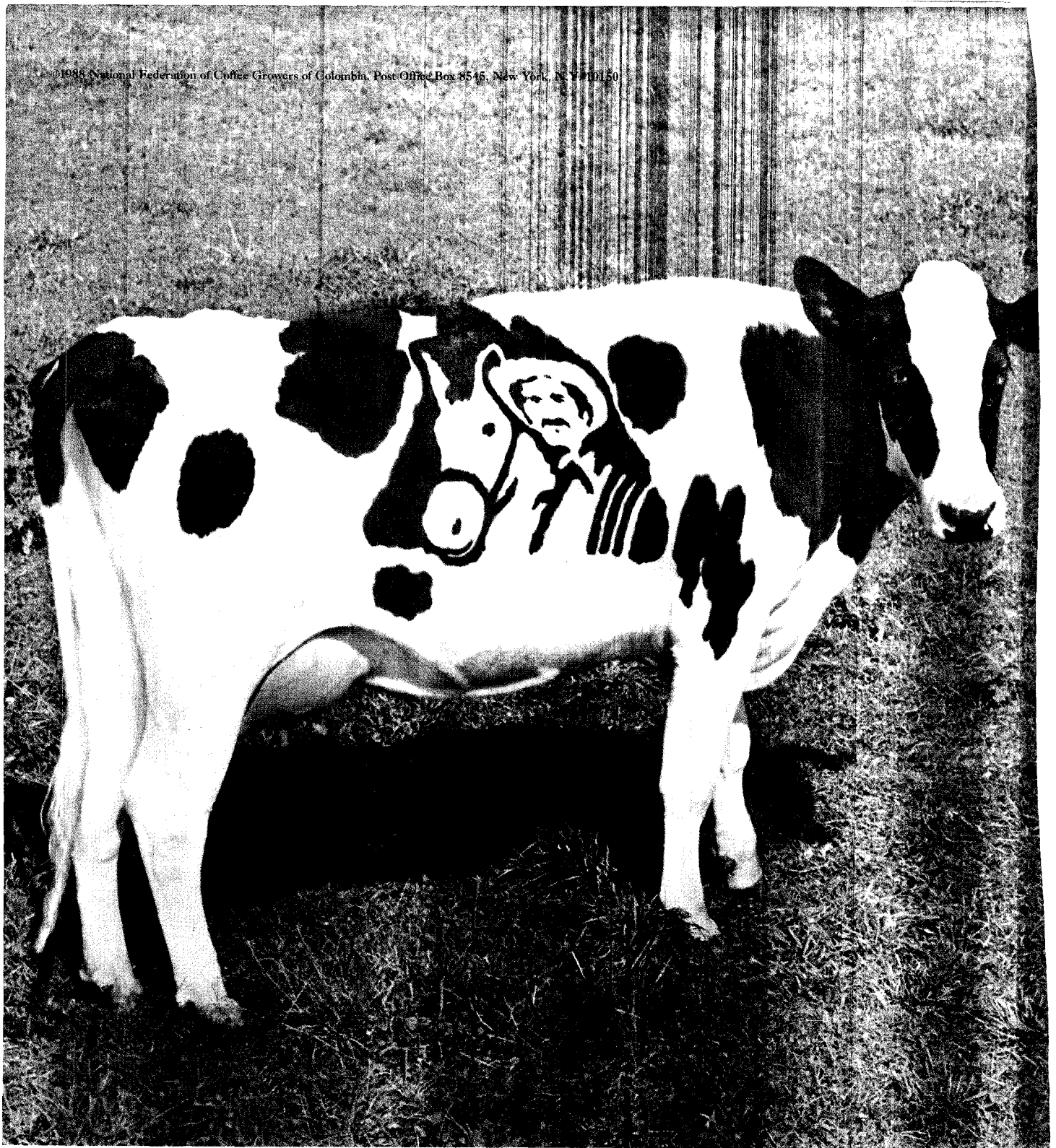


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